

CARICATURE CARVING

Expert Techniques &
30 All-Time
Favorite Projects



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The Best of **WOODCARVING**
ILLUSTRATED



CARICATURE CARVING

**EXPERT TECHNIQUES &
30 ALL-TIME FAVORITE PROJECTS**

from the Editors of *Woodcarving Illustrated*

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WHAT YOU CAN MAKE

Fantasy Characters:

Gnome, Pirate



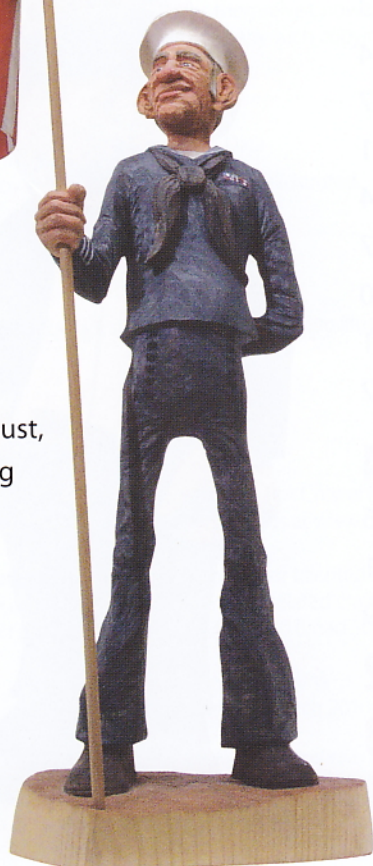
Ozark Characters and Hillbillies:

Quick and Easy Ozark Character, Hillbilly Chess Set



Patriotic Figures:

A Firefighter Bust,
Sailor with Flag



Cowboys:

A Cowboy Head,
Little Hombre, Mose



Woodworkers:

The Woodcarver



Hunters and Fishermen:

Duck Tonight, Catch and Release?

Animals:

Laughing Bear,
Rolling Animals



Historic Figures:

Gunnar the Viking, Hobo,
Bogie, Rock Singer



Sports Figures:

Caricature Football Player, Baseball Light and Fan
Pull, Sighting the Hole



INTRODUCTION

Woodcarving Illustrated magazine presents this collection of some of our best caricature carving projects. On the following pages, you'll find patterns, carving and painting instructions, and tips and techniques from many of our expert contributors.


The book is divided into two sections. The first section is a set of caricatures of people. They cover everything from gnomes to woodworkers to firefighters. The second section is made up of animal projects, including subjects such as bears and elephants. The variety of projects in this book offers something for everyone, no matter what skill level you are. And it may just include a tip or technique to get you going on your next or current project!

Hillbilly Chess Set,
by Mitchell Cartledge, page 93.



CARICATURE FIGURES

If you're looking for your next caricature project featuring a person, you may just find it here. With pieces from gnomes and pirates to cowboys and Vikings to sports figures and firefighters, there's something for everyone. You'll also find a plethora of tips and techniques for carving, painting, and finishing.



Caricature Football Player,
by Gary Falin, page 79.

A FIREFIGHTER BUST

BY PETER ORTEL

PHOTOGRAPHY BY ROGER SCHROEDER

I love looking at people's faces and trying to draw them. Then, I work toward carving the faces with their humorous and varied expressions. This approach makes me a caricature carver.

Emil Janel, a great influence on me, best describes caricature carving as exaggerated realism. If my work can approximate what he accomplished, I would indeed feel fortunate.

For me, the firefighter is an easy subject to carve because, as a firefighter for twenty years, I gathered a lot of material and know what firefighters look like. People enjoy these figures because firemen are respected just about anywhere you go, and everyone seems to know either a professional or a volunteer firefighter.

I carved my firefighter as a bust with a minimum of accessories: helmet, shirt, and a turnout coat with a single buckle. Because it is difficult to undercut the helmet when the bust is one piece, I did the head and body separately and attached them as the final step. Making the bust in two pieces also allows me to give a slight twist to the head, which really brings the carving to life.



A disclaimer about carving tool sizes: While I don't criticize carvers who use very specific tools for their cuts, I don't carve by the numbers. When I teach, I try to impress upon my students the importance of thinking about what shape they are trying to carve and how to get that shape. I recommend they be open-minded and try various tools and techniques. Experimentation helps a carver become well rounded. Facial features and expressions change quickly and in subtle ways. If a carver gets locked into using the same tools all the time, his faces tend to look pretty much the same.

Tools & Materials

Materials:

- 2 basswood blocks, 4" x 4" x 5" (body & head)
- Acrylic paints of choice
- Sealer, matte finish
- Danish oil, natural finish
- Burnt umber oil paint
- Lint-free rag for applying finish

Tools:

- V-tool, small and medium
- #3 gouge
- Detail knife or knife of choice
- Small #8 gouge
- #5 gouge
- Narrow #11 bent gouge
- #7 gouge
- #9 gouge
- #11 gouge
- Drill with 5/8"-diameter bit

CUTTING AND MARKING



1

Cut the block. After I place the pattern on the wood and cut it out, I draw a centerline all the way around the head and helmet. The line provides a vertical division, which acts as a reference.



2

Mark. I also mark on the wood what I want and don't want to cut away. My firefighter will have an exaggerated mustache.

CARVING THE HEAD



3

Carve the brim. Using a modified V-tool, start removing wood around the hat to create the brim. The V-tool acts as two chisels that help define flat surfaces on the figure.



4

Round the brim. Use a #3 gouge to round off the corners of the brim.



5 **Shape the mustache.** Returning to the V-tool, bring in the mustache so that the nose will project beyond it.



6 **Remove wood around the nose.** After drawing two pencil lines for the width of the nose, cut away wood with the V-tool. The mustache ends are in my way, so I need to remove some wood with the #3 gouge.



7 **Roughly shape the eyes.** Using a knife, establish the eyes by creating mounds. To carve an eye, I visualize a ball with skin over it.



8 **Carve the eye.** I put a pencil dot in the middle of the eye mound to show the maximum curvature of the eye. I try not to carve away the dot. A small #8 gouge helps create the eyeball and lids. My knife does the final rounding of the eyes. Also, finish the nose.



9 **Mark the ears.** I use the location of the nose to gauge where the ears go. A general rule is that the ears start from the top of the brow and end at the bottom of the nose. With a pencil, line up the bottom of the nose and the bottoms of the ears.

SHAPING THE HAIR AND NECK



10

Create sideburns. Thin down the brim to expose more of the ears. Separate the sideburns from the ears with the knife. Sideburns should not end at the bottoms of the ears. Instead, they should be longer or shorter than the ears. I am also creating steps that represent the face, sideburns, ears, and hat.



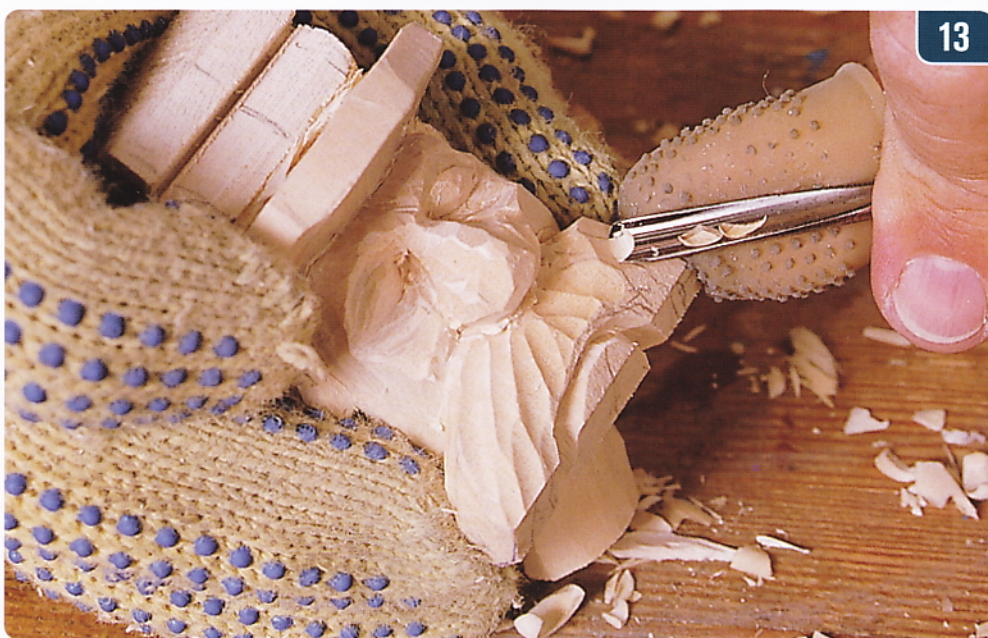
11

Make the jaw. Once the ears are carved, establish the jawline by removing wood beneath it.



12

Round the neck. Before detailing the face, round the neck. The mustache needs to be trimmed to reveal a mouth. Use a small V-tool to cut a fine line.



13

Carve the hair. Using only a V-tool to define hair leaves a monotonous look. Instead, I use a #5 gouge and make random cuts on the mustache and the sideburns. If an area looks too flat, I go back over it with a small gouge.



14

Detail the mustache and sideburns. Sparingly, I use a small V-tool on the mustache and sideburns.

MAKING THE EYES AND BROWS



15

Shape the lower lip and eyebrows. Give definition to the lower lip with the #5 gouge. Then, turn to the eyebrows. To make them protrude, reduce the forehead by carving away some wood with the knife.



16

Detail the eye area. Use a small #8 gouge to remove more wood from above the eyebrows. With the eyebrows established, score a line with the knife to form the upper eyelid and do more rounding on the eyeball to push it under the eyelid.



17

Make the lower lids. Use a narrow #11 bent gouge. Make sure the lower lid goes under the upper lid on the outside corner of each eye. Also, use the tool to make crow's feet.



18

Carve the nostrils. To avoid making the wings of the nose too thin (and fragile) when carving the nostrils, use a knife instead of a gouge.



19

Detail the helmet. Many fire departments use leather helmets that have ribs added for strength. I carve only a few of the ribs because this is exaggerated realism. To give more shape to the helmet, I use a #7 gouge.

SHAPING THE BODY



20

Cut the body and drill the neck hole. I drill a $\frac{5}{8}$ "-diameter hole $\frac{3}{4}$ " deep in the body to correspond with the angle of the neck.



21

Work on the collar. Draw the collar of the coat. Use a #9 gouge to raise the collar by carving away wood below it.



22

Carve the lapels. A #11 gouge makes the separation where the collar lapels overlap.



23

Define the coat. To give the coat more definition, I taper its sides.



24

Detail the inside collar. Using the knife, carve away the area around the inside of the collar to give it shape.



25

Draw the belt buckle. Outline the buckle with the knife.



26

Carve the horizontal stripe on the coat. Use a V-tool.

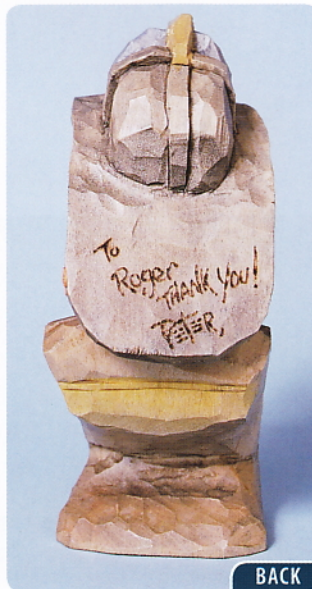
PAINTING NOTES

I prefer *acrylics* for my carvings. They are available in more than 250 colors, so I can achieve almost any tone I want. I paint with thin washes of color but use a less-diluted wash for areas like the eyeballs and teeth. I also like to antique my carvings. This tones down the paints and accentuates the cuts left by the carving tools. I first spray the painted wood with two light coats of matte finish, a sealer that dries instantly. Then, I apply a mix of *Danish oil*, natural finish, and a small amount of burnt umber oil paint. This mixture gives my carvings a rich tone that is still light enough to allow the colors to show. After liberally applying it to the wood, I pat it dry with a rag. I do experiment on a piece of scrap wood first, making sure the oil and burnt umber don't darken the carving too much. A word of caution: The mix is flammable, so I properly dispose of the used rag as soon as possible.

I am not limited in what colors I apply to the firefighter. A firefighter's coat and helmet do not have to be black, for example. If I am modeling my carving on a specific firefighter, I do my homework and find out the colors of his or her department. For this figure, I used medium flesh for the face, Georgia clay for the mustache and sideburns, and white, navy blue, and black for the eyes. For the helmet, I applied black, and the shield is navy blue. The coat is black and the collar is autumn brown. The stripe is straw and the buckle is regency silver.



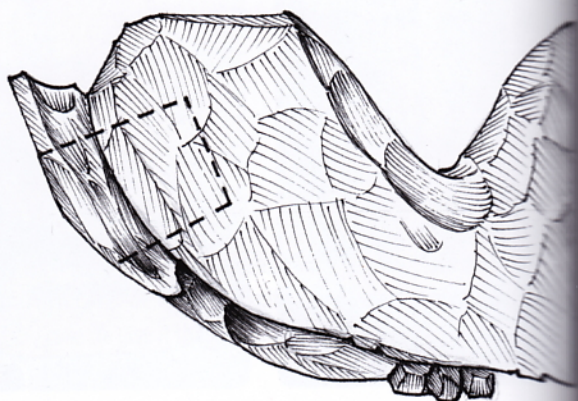
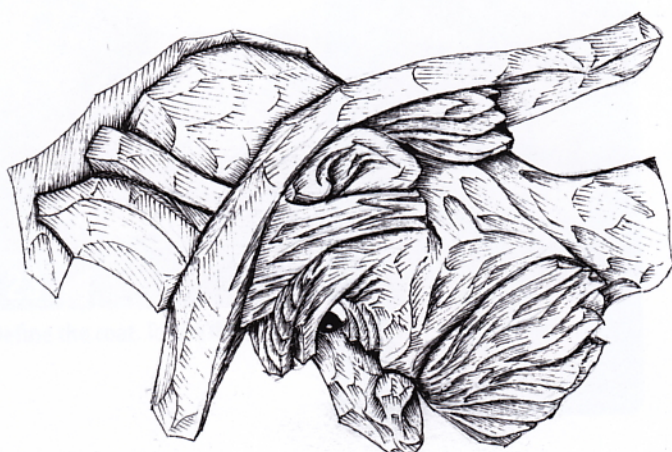
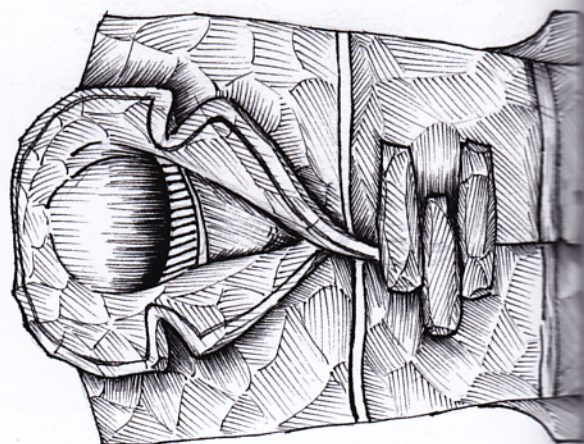
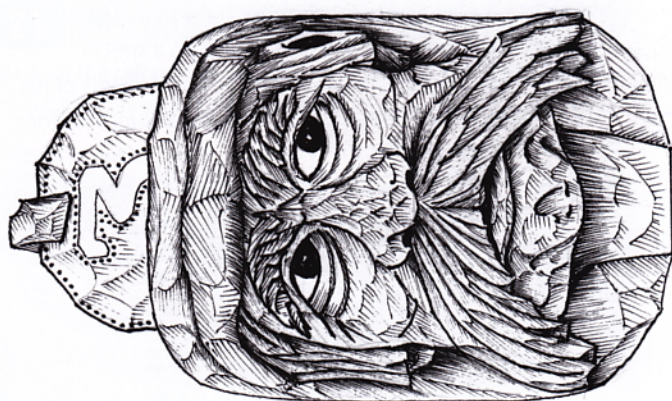
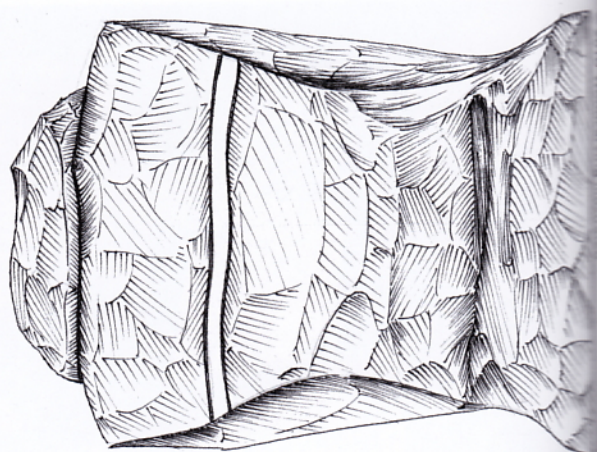
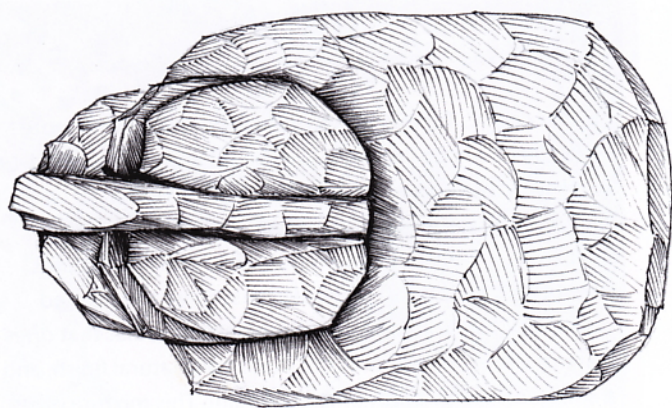
TOP



BACK



FRONT



Photocopy at 100% or desired size.

A COWBOY HEAD

BY PETE LECLAIR,
PHOTOGRAPHY BY ROGER SCHROEDER

I like to exaggerate my caricatures. I give them bulbous noses, big ears, and squinty eyes. I especially like cowboy figures, and even though I make them ugly, the public still enjoys them.

I designed a cowboy head that can be used as a bottle stopper. The head is a piece with a tapered neck that fits into the stopper.

For this project, I use few tools: a knife and several gouges. With this style of carving, more than that is unnecessary.



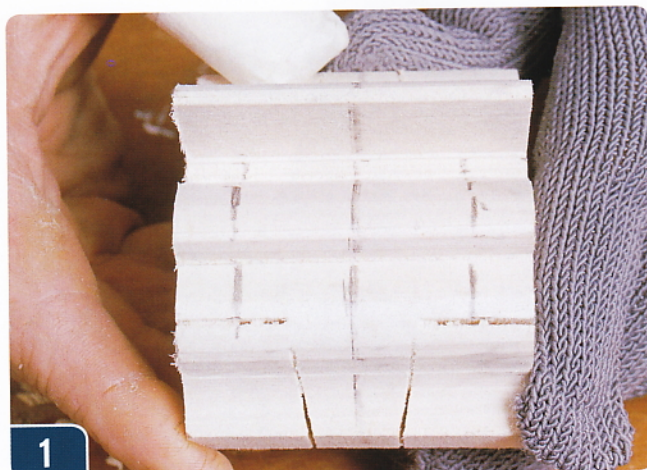
Tools & Materials

Materials:

- Basswood blocks of desired size
- Small dowel (cigar)
- Acrylic paints: warm white, black, light blue
- Linseed oil
- Artists' oil paints of choice

Tools:

- Detail knife or knife of choice
- Small veiner of choice
- Small bent gouge of choice
- $\frac{3}{4}$ " #3 gouge
- #7 gouge, slightly bent
- Small gouge or V-tool of choice
- Small inverted gouge of choice
- Brush of choice for applying finish



1

Draw and maintain a centerline on the wood. It especially helps keep the nose from drifting over to one side of the face.

SHAPING THE HAT



2

Draw the top of the hat. Use crosshatched lines to indicate what wood to take away. Use a knife and remove wood from the top of the hat.



3

Carve cross grain. Sometimes removing wood cross grain is difficult with a knife. Switch to a small gouge—a $\frac{3}{4}$ " wide #3 is ideal—to carve away the excess.



4

Use a small veiner to remove wood under the hat.

ROUGHING IN THE FACE



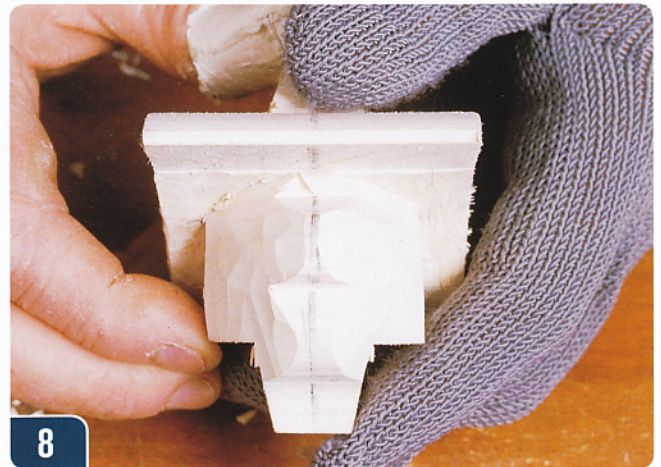
5

Carve the sides of the head. A #7 gouge, slightly bent, is good for quickly taking away wood from the sides of the head.

Mark the ears. Draw a vertical line on either side of the head to indicate where the ears project from the head.



7
Remove wood from the centerline of the face back to the ear lines. The human face forms a 90° angle from the nose back to the cheeks.



8
Conserve some wood. Save some wood, about 1/16", on either side of the centerline. This keeps the nose from becoming too wide as it tapers back on the face.



9
Shape the hat. Give some shape to the hat, which is oval. Removing wood from the hat at this stage makes it easier to work on the sides of the head.



10
Mark and cut the sideburns. Draw vertical lines for the sideburns and make vertical stop cuts.

Take away wood up to those stop cuts.



Stop cut the ear lines. Make stop cuts where the ear lines are drawn and remove wood up to them.



Check the planes. Carving one of these figures is best done in steplike planes. It requires starting from the deepest parts of the anatomy and working up to the surface.

SHAPING THE FACE



Locate the eye areas by taking away wedges of wood. The outside corners are lower than the corners at the bridge of the nose.



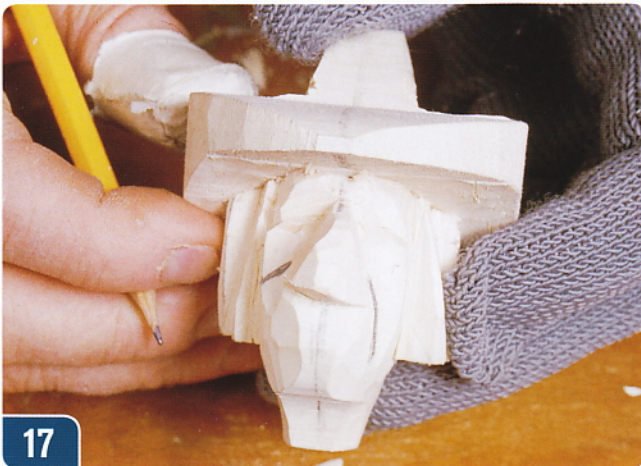
15

Scoop out wood on both sides of the nose. When looking at a person's profile, observe that as much of the nose is inside the face as protrudes from it.



16

Establish the lower eyelids. Make a stop cut from the outside edge of each eye straight to the nose. This locates the lower eyelids.



17

Draw the smile lines. Because the mouth will have a cigar on its right side, one line will be almost vertical. Also, the nose elevates slightly in the direction of the cigar.



18

Carve the smile lines. Start with stop cuts and take out wedges of wood to define the smile lines.



DETAILING THE FACE

19

Draw the facial features. Draw in the top curvature of the eyes, making the right eye squint more than the left one. Shape the mouth. Draw a circle where the cigar will fit into the mouth.



20 Set the eyes in by taking out wedges of wood.



21 Give definition to the mouth. Make V-shaped cuts.



22 Shape the hole for the cigar using the knife. A small gouge or V-tool will also do the job.



23 Shape the chin. Remove wood from under the lower lip and shape the chin.



24 **Shorten the sideburns.** Reduce the length of the sideburns by taking away wood with the knife.



25 **Carve the ears.** They should look like wedges.



26 **Shape the jaw.** Before finishing the ears, use a veiner and carve the jaw lines from the base of the ears to the chin.



27 **Shape the ears.** The ears have a slight fold because the hat pushes down on them. They must be beveled back so they appear to come from under the sideburns. More definition can be put in later with a gouge.

PAINTING NOTES

I paint with acrylics first. For the eyes and the teeth, I use a thinned application of warm white, black for the pupils, and a light blue for the irises. I let the colors dry for a few minutes before I proceed. From this point on, I use only oil stains made by mixing linseed oil and artists' oil paints. I premix many different stains, depending on the colors I want, and store them in individual 1½ oz. bottles.

For a base coat of flesh color, I use a Georgian oil stain. I apply the stain over the entire carving by dunking it into a can of the mix. If the carving is too large to fit into the can, I brush the stain onto the wood. To give the flesh a rosy look, I mix a small amount of cadmium red with linseed oil. When applied over the base coat, the pink fades and the color has a natural look. For the cheeks, I may add more of the stain. For the lips, I add a very small amount of burnt sienna to the flesh color and apply that. If I want a darker complexion, I add a small amount of burnt sienna to the base coat of Georgian oil stain.

For the hat, I use a mix of black, burnt sienna, gray, and the base coat. For the hair, I mix black, burnt umber, and burnt sienna into the base coat.

I like the look of oil stains without a wax sealer because the wax tends to give the carving a slippery look. The only drawback to oil stains is that it takes time for the wood to dry. I have to put a carving aside for four or five days.



28

Carve the nostrils. Use a small inverted gouge.



29

Curl the hat brim. To give the hat brim the appearance of curling up, use a small bent gouge to remove wood on the inside of the hat brim.

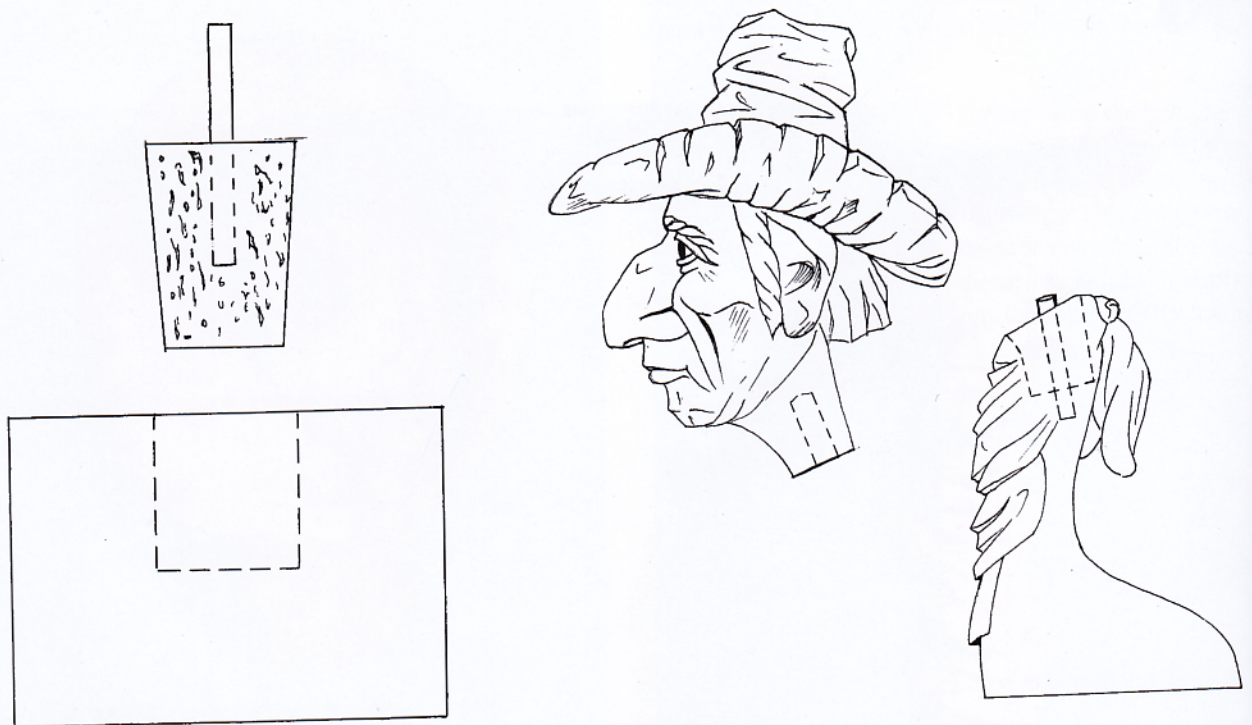
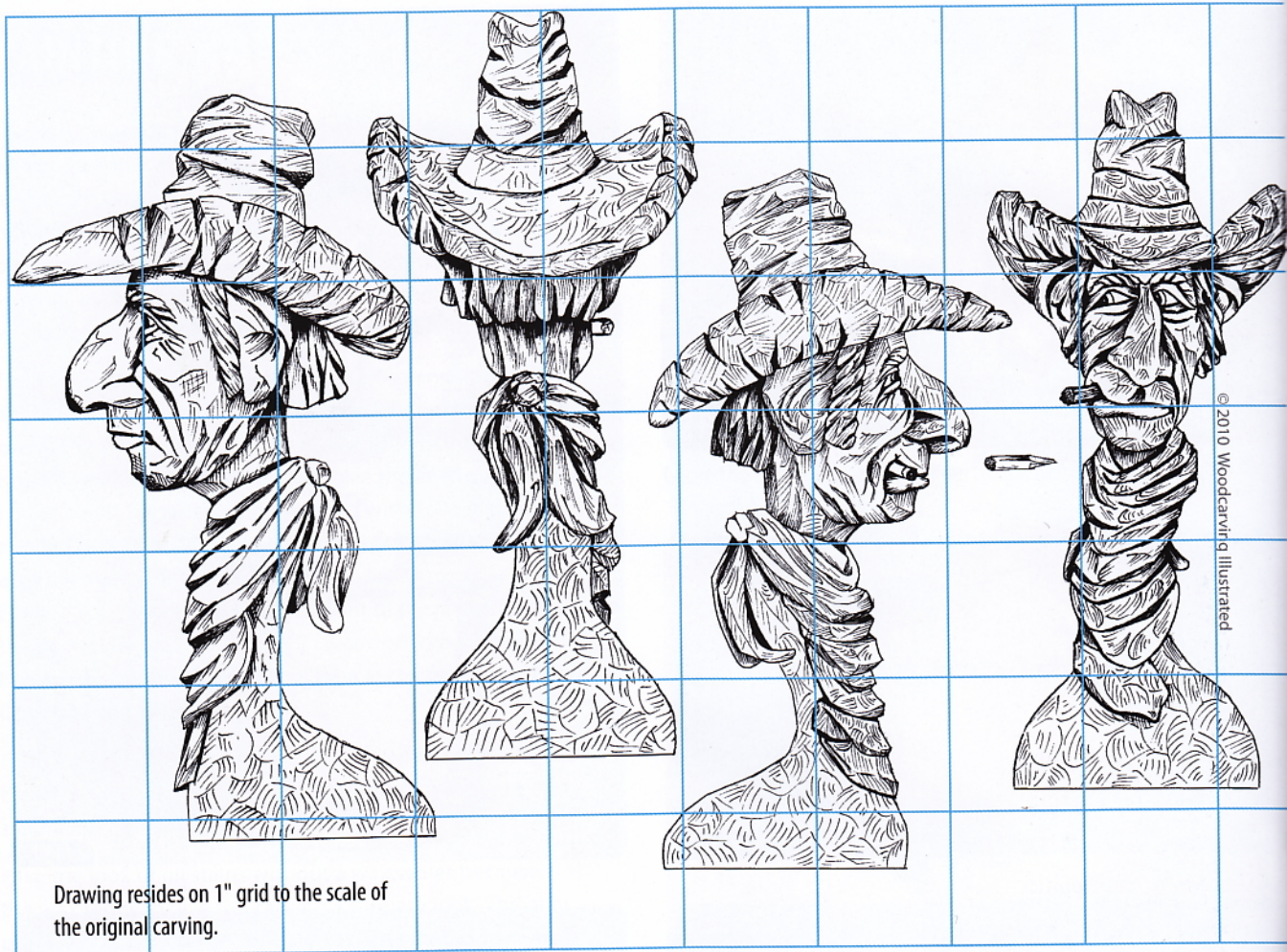
CARVING THE FINAL DETAILS



30

Further define the face. Give more definition to the eyes by forming the upper and lower eyelids. The sideburns and hair are given definition with simple knife cuts, and the hat is distressed with lots of knife cuts. Use a small dowel for the cigar.





Assembly (drawings not to scale)



QUICK AND EASY OZARK CHARACTER

BY MIKE SHIPLEY

I've been carving Ozark characters for quite some time. They sell very well for me, and I enjoy carving a variety of personalities. Even though the basic technique is the same, it's easy to make each one unique by shifting a few cuts.

I'm a production carver, so it's important for me to be able to carve and paint my projects quickly. I carve basswood because it is soft enough to carve easily with hand tools, but it holds detail well. Then, I paint my projects with acrylic paint washes—that way, the paint dries quickly too.

Start by roughing out your blank on a band saw. Keep the blank blocky to start—it's easier to carve wood off than it is to add it back on.



Tools & Materials

Materials:

- 2 1/8" x 2" x 4" basswood
- Acrylic paints: white, black, tomato spice, navy blue, flesh, coffee bean brown, and assorted colors for patches
- Antiquing stain: boiled linseed oil mixed with a small amount of raw umber oil paint and 25% mineral spirits

Tools:

- 2mm V-tool
- 4mm V-tool
- 8mm V-tool
- 3mm deep gouge
- Detail knife with a 1 1/4" blade
- Knife with a 2" blade
- Roughing knife with a 2 1/4" blade
- Awl
- Pounce wheel
- 4/0 spotter brush and toothpick
- #1, #2, #3, and #4 shader brushes

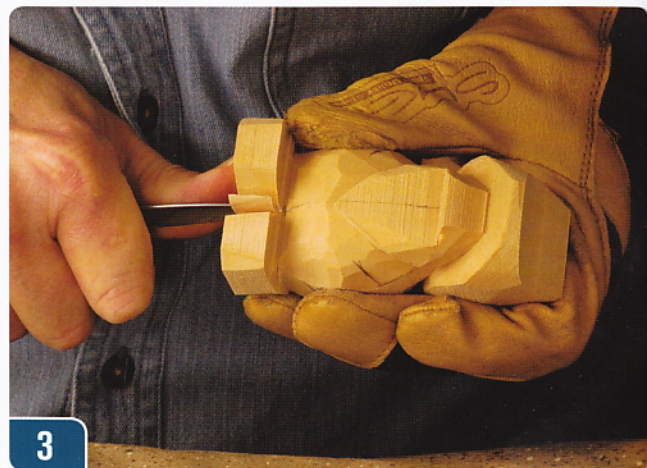
Rough in the hat brim. Draw a line from the front hat brim to the back of the hat brim on both sides. Connect the lines across the back of the brim. Cut a deep stop cut along these lines with an 8mm V-tool. Use a roughing knife to shave both sides of the head down equally up to the brim.



ROUGHING IN THE FIGURE



Rough in the head and body. Shave the head down to about the thickness shown here. Then, round the body up to the beard area. Draw a centerline and sketch the beard line onto the carving. The beard can have various shapes, so the shape of the beard is not critical.



Carve the shoes. Use the centerline to find the center of the shoes and use a roughing knife to make a V-shaped cut. The cut should be wider at the shoe toes and come to a V at the legs. Round the pant legs on all sides with a roughing knife.

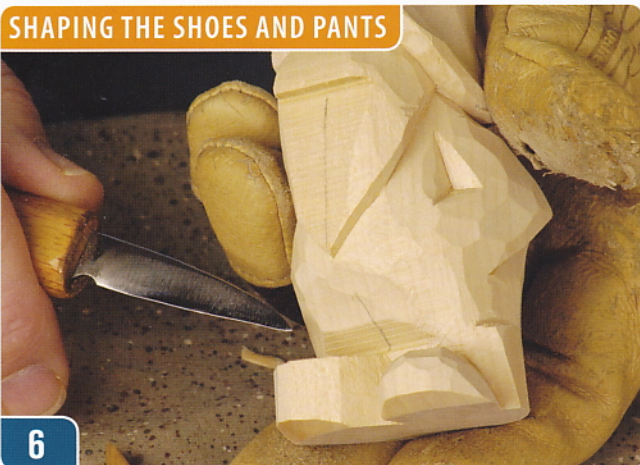


Make a stop cut at the beard line. Use an 8mm V-tool. Clean up to the line with a roughing knife. Round and clean the body up to the beard, using the beard line as a stop cut. You want a nice, clean cut where the body and beard meet. Clean up the lower body down to the shoes.



Carve the arms. Pencil in the arm lines. Notice that the elbow is visible; this gives a guideline for the arm. Use an 8mm V-tool to cut in the arm lines. Use the sides of the V-tool to clean the side of the body and the arm. Use a V-tool as much as possible; finish the shaping with a roughing knife.

SHAPING THE SHOES AND PANTS



6

Shape the shoes. Round both shoes to the same size. Notice the cut under the toe of the shoe—this turns the shoe upward and gives the shoe some character.



7

Shape the pant legs. Round both legs equally. Pay attention to the grain change at the back of the legs—be sure to carve with the grain.



8

Shape the hat. Use a roughing knife. The final shape is really up to you.



9

Shape the back and rump. Pencil in the arm lines on the back and cut along those lines with an 8mm V-tool. Again, use the sides of the V-tool on the arm and body. After both arms are finished, clean and shape the back and rump.



10

Carve the pant leg cuff. Use a 4mm V-tool. Make the V-tool cut all of the way around the pant legs and use the knife to slope the pant leg down to the cuff. Take care to get a clean cut around the cuff. Use a 4mm V-tool to cut the leg lines. Carve in the shoe soles using the same V-tool.



11

Use the centerline to locate the nose. Pencil in a wide, triangular nose and cut straight into the lines with a detail knife, making a stop cut. Remove wood from each side of the nose. Then, cut the lower corners of the nose.



12 **Cut the eyebrow with a 4mm V-tool.** Make a cut across the face just under the hat brim. Leave enough wood for the width of the eyebrow.



13 **Shape the cheeks.** Pencil in the cheek lines and cut straight into them with a detail knife. Cut straight in under the bottom corner of the nose on both sides. Round out the mouth area.



14 **Shape the mouth.** With a detail knife, cut a smiling mouth. Make a downward cut at each corner of the mouth. Trim the edge of the lower lip, and use the cuts in the corners of the mouth to tuck the lip into the corners of the mouth. Use a 3mm-deep gouge to make a cut under the lip to raise it.



15 **Shape the eyes.** Use a 3mm-deep gouge to scoop out shallow eye sockets. When the gouge reaches the bridge of the nose, release the pressure and gently ride up on the nose, leaving it higher than the eye socket. Cut shallow scoops for the nostrils. Separate the eyebrows with a V-shaped cut.



16 **Carve in the eyes.** Start with a horizontal cut across each eye socket. Start at the end of the horizontal cut next to the nose and make a half-moon cut over the horizontal one—this is the eyeball. With a comical guy like this, the size of the eyeball can vary.



17 **Detail the clothing.** Pencil in the shirt sleeve lines where the hand enters the pocket. Also pencil in the overalls. With a 4mm V-tool, cut the clothes lines front and back. Switch to a 2mm V-tool to add in whisker lines.

Carve some patches in various places. With the knife tip, cut a square. Then, trim the edges of the patch inside the square. Go back and add some V-cuts to the hat and at the bend of the arms to simulate wrinkles.



PAINTING THE COUNTRY CHARACTER

Start by diluting the paints with about three parts water to one part paint. Paint the overalls navy blue, the shirt tomato spice, the shoes burnt umber, the hat black, and the face flesh. Go back and paint the beard and eyebrows coffee bean brown. Paint the patches with assorted colors to get the country look.



PAINTING



Use a toothpick to add a small white dot on the painted eye. Notice how this highlights the eye. Cut the tip off of a toothpick and dot the buttons on the shirt sleeve and the overalls.



Use an awl to punch holes on the buttons and a pounce wheel to roll stitches on the patches. Let the paint dry for approximately 30 minutes. Then, dip the carving into an antiquing mixture of boiled linseed oil, mineral spirits, and a little raw umber oil paint. Wipe off any excess.



FRONT



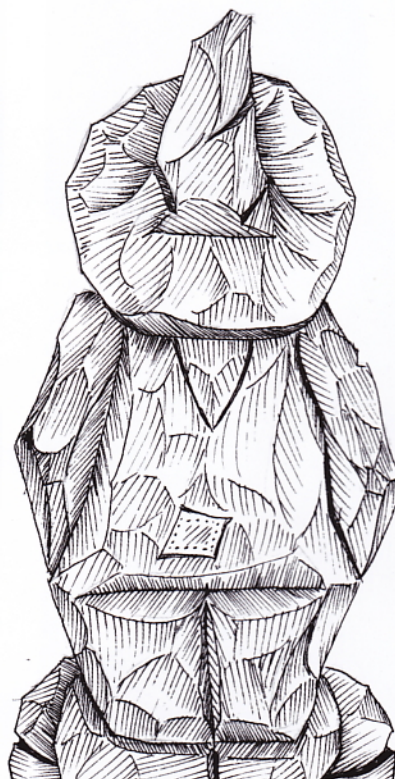
RIGHT



BACK



LEFT



Photocopy at 100% or desired size.

GUNNAR THE VIKING

BY JOEL HULL

PHOTOGRAPHY BY ROGER SCHROEDER

There are many approaches to carving a Viking, but I decided on a warrior. Even though there are elements of a caricature in the carving, especially the exaggerated features of the head and face, he is meant to be an imposing figure with shield and sword in hand.

I realized it would be difficult to carve out the sword and shield, so I decided to make it in three parts. I carved the sword and shield separately from the body.

When designing Gunnar, I paid homage to the Hollywood versions of the Viking by putting horns on his helmet; in reality, the horns would have made for the perfect target for a sword or hatchet-wielding enemy.



Tools & Materials

Materials:

- Basswood block 3" x 4" x 9" (body)
- Basswood block 1" x 2¾" x 3¼" (shield)
- Basswood block ½" x 1¼" x 5" (sword)
- Acrylic paints
- Boiled linseed oil and walnut oil stain

Important safety point

Properly dispose of any rags used with linseed oil by placing them in a water-filled, airtight container.

Tools:

- Roughing knife
- Detail knife or knife with long, narrow blade
- Small V-tool
- Medium V-tool
- ¾" #5 palm gouge
- Power drill
- ⅜" and ¼"-diameter brad point drill bits



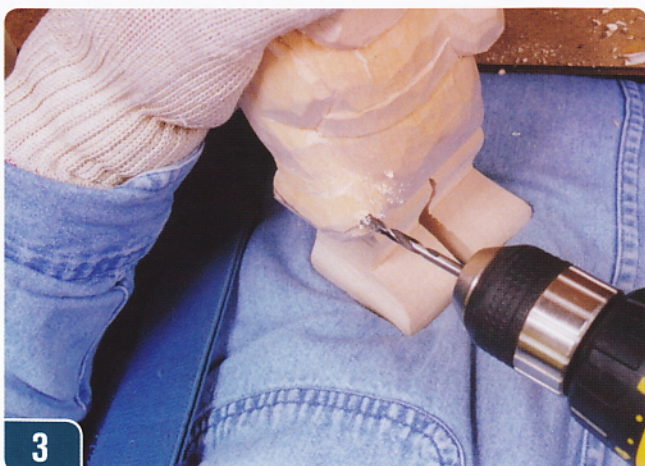
1

Saw and mark. Cut out the two profiles on a band saw. Draw a centerline on the front and back and locate key features such as the helmet, beard, and arms. Block in the arms and round over the body with a roughing knife.



2

Determine sword placement. Before taking away much more wood, determine the angle of the sword using a pencil. Draw a line on the hand as a drilling guide and mark a point to start the hole on the back of the hand.



3

Drill. Use a $\frac{3}{16}$ "-diameter brad point drill to make starter holes in the front and back. The point keeps the bit from wandering. Do not drill through the entire hand. Drill the back first, then the front. Return to the back and drill through the wood so that both starter holes are connected.



4

Carve the hand. Carve the thumb of the gripping hand first and then the other fingers.



5

Carve and fit the sword. After carving the sword as one piece, cut it about halfway on the hilt with a fine-toothed hobby saw. Keep the hilt on the heavy side so that it will have a tight fit. Adjust the diameter of the hilt's inserted ends so that they fit snugly into the hand.



6

Carve the other hand. Carved hands often end up being different sizes. Use a pencil to measure the width of the gripping hand. Transfer the width to the shield-holding hand.



7
Cut the shield. Band saw the shield to size and drill a 1/4"-diameter hole through the center. Round the outside of the shield using a 3/4" #5 palm gouge. Using a bench hook, instead of holding with fingers, is preferable.



8
Carve the details on the front of the shield. Use a medium-size V-tool. Scoop out the back of the shield with the 3/4" #5 palm tool.



9
Fit the shield. Drill a 1/4"-diameter hole at the center of the hand that grips the shield. A combination knob and rounded peg attaches the shield to the hand. Use a detail knife to shape the piece. Make sure that the knob and peg hold the shield securely to the hand and there is a snug fit to the body shape.



10
Carve the face. When carving the face, determine the angle of the cuts that carry the cheeks into the nose. An angle greater than 90° allows for fuller cheeks. After angle cutting the sides of the face, locate the bottom of the nose and make a wide V-cut.

TACKLING ADD-ONS

With the exception of the sword, the rest of the basswood figure can be carved as one piece. However, I chose to make the shield an add-on. Being something of a digger when I carve, I realized when I designed the piece that I would spend a lot of time undercutting the shield. And, I anticipated that I would have trouble detailing the beard, which flows behind the shield. While carving a separate shield is not very difficult, I saw that attaching it offered a challenge. Using nails runs the risk of splitting the wood, and most adhesives require surfaces that are fairly snug. My solution incorporates a round knob called a boss or umbo at the center of the shield. By carving it with a peg-shaped end, I can easily secure the shield to the hand. A power drill and bit bore the two holes—one through the shield

and the other into the hand. Both the knob and shield can be removed or glued in place, but all components need to be painted before a permanent attachment is made.

The Viking's sword consists of a hilt, or handle, a guard, and a blade. Because the hilt has a knob end, I was not able to make the sword as one piece and insert it into the hand. Instead, I carved the sword as one piece and cut it about midway on the hilt. By drilling a hole through the entire hand, I inserted the pieces and had them line up. If you take your carvings to shows and classes, I don't recommend gluing the sword in place. Breakage is very likely to happen. Simply pull the two pieces out of the hand and pack them separately.



TIPS

Avoid straight-in, or perpendicular, cuts. They are hard to remove if misplaced, and too much of a commitment is made. Instead, I suggest starting with shallow V-shaped cuts. If not made too deeply, they can be carved away and you will be able to adjust the anatomy.

Stop cuts can and should be made judiciously. I use them on the face when I define the separation of the beard, mustache, and head hair from the cheeks and forehead.



11

Carve the eye mounds. To define the eye mounds, angle the knife down and back. Cut away wood on the sides of the nose.



12

Separate the facial features.

A J-cut determines the separation of the head and facial hair from the forehead and cheeks. Don't bring the top of the J too far back on the head. To carve the J-cut, make a straight-in or perpendicular cut with the knife.



13

Shape the mustache and beard.

After giving some shape to the cheeks, relieve the mustache from the beard. Start with shallow V-cuts instead of stop cuts.



PAINTING NOTES

Acrylics were an ideal choice for the Viking. They dry quickly and can be diluted with water to make easy-to-apply washes.

When making browns, I mixed some burnt umber, coffee, or even black with brown iron oxide to achieve different shades. To enhance the colors of the belt, bracelet, and sword, I used metallic paints.

Although some carvers seal a carving with shellac, or even gesso, prior to painting, I apply paint on the raw wood to allow as much grain to show through the colors as possible. After the paint dries, I dip the entire carving into a can of boiled linseed oil darkened with a small amount of walnut oil stain. The mix acts as an “antiquing” stain that perks up the colors and keeps the carving from looking washed out. After patting the carving dry with a paper towel, I set it aside for a couple of days to dry.

Here are the colors I used for the Viking:

Helmet – Brown iron oxide and black

Horns – Antique white

Face – Fleshtone with a drop of caucasian flesh

Cheeks/lips – Tomato spice

Eyes – Wedgwood blue and black

Hair – Red iron oxide

Shirt – Christmas green

Belt, bracelet – Metallic aluminum

Sword blade – Gun metal gray

Tunic – Brown iron oxide and black

Leggings – Brown iron oxide and burnt umber

Legging Bindings – Black

Shoes – Dark brown

Sword hilt and guard – Bronze

Shield – Brown iron oxide



14

Carve the eyes. Draw the eyes and outline them with a detail knife. Use the knife to make stop cuts. Again using the detail knife, round the eyes over. Eyebrows are done by taking out small V-shaped wedges of wood.



15

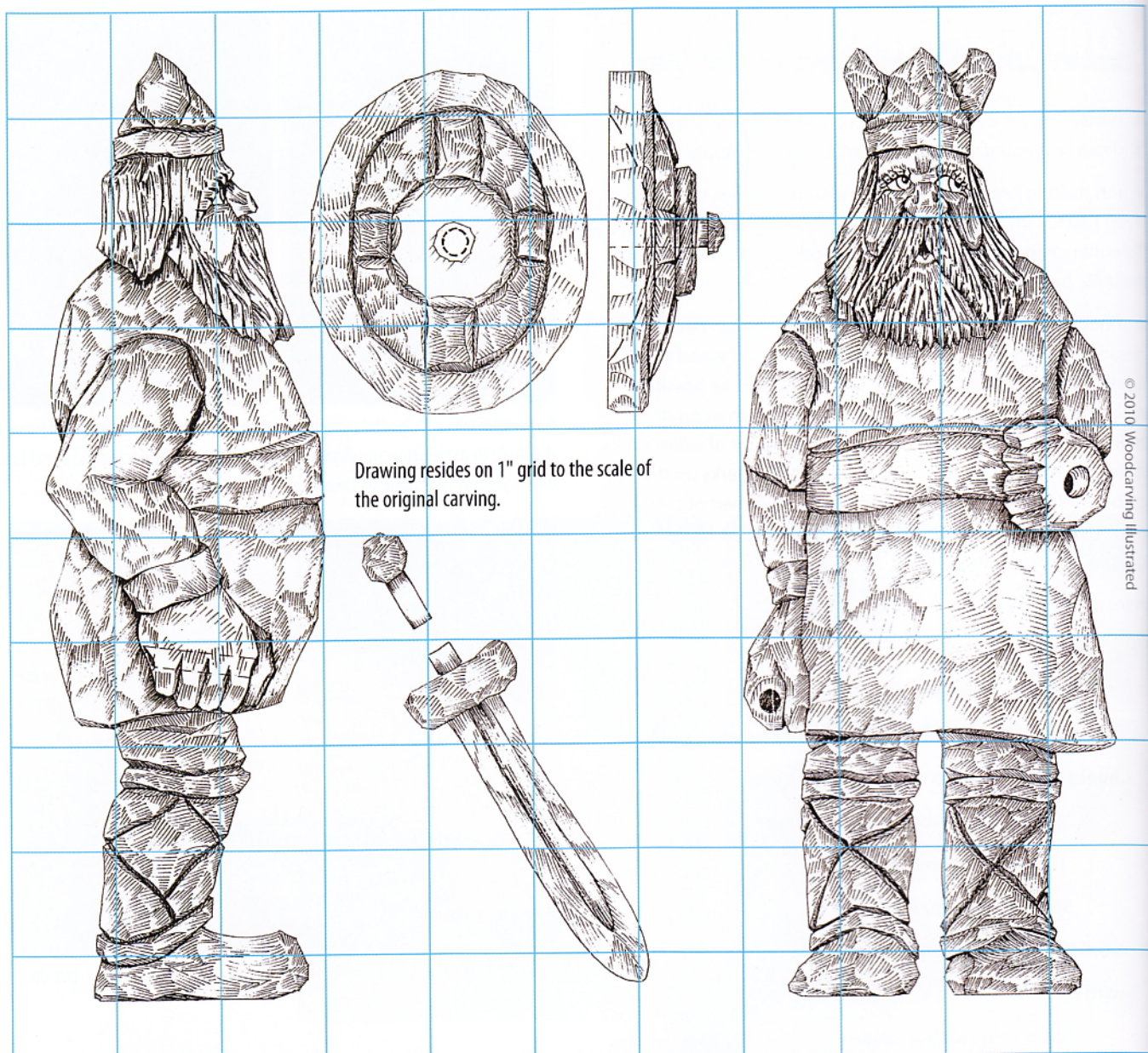
Detail the beard. Use a small V-tool. The cuts can waver slightly, but don't have them overlap.

CARVING THE LEGS



16

Carve the legging bindings with the small V-tool.



GNOME

BY JOEL HULL

PHOTOGRAPHY BY ROGER SCHROEDER

Many European cultures have folklore that includes little people. The Irish have the leprechaun, the Swedes have the tomte, and the Norwegians have the nisse. Unlike trolls, these diminutive folk, often referred to as gnomes, were, for the most part, friendly. In Scandinavian countries, they were seen as helpful around the farm, but if mistreated, they could be mischievous. As carved figures, they have been popular for a very long while.

Tools & Materials

Materials:

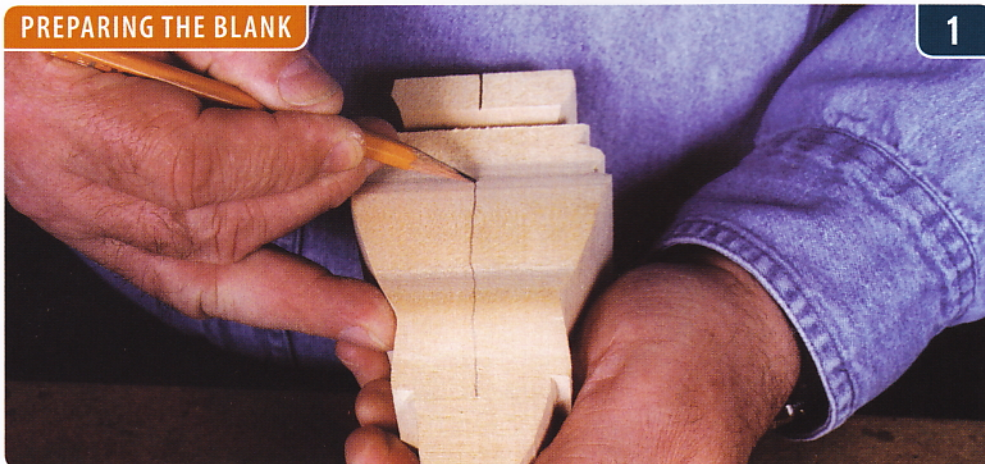
- 2½" x 3" x 6½" basswood block
- Acrylic paints
- Boiled linseed oil and walnut oil stain

Tools:

- Roughing knife
- Detail knife or knife with long, narrow blade
- Micro V-tool or Speedball handle with #1 V-shaped fine line cutter
- Small V-tool



PREPARING THE BLANK



1

Cut the block. After cutting out the two profiles on a band saw, draw a centerline on both the front and back of the cutout.



2 **Create a template.** A piece of acetate paper serves as a pattern template for locating key anatomical features, such as the bend of the arm. Use a sharp hobby knife to make small cutouts.



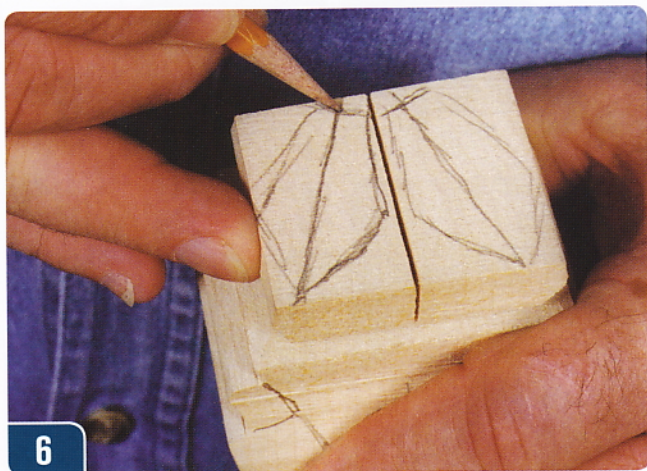
3 **Mark.** Lay the pattern template on the wood and mark. Some adjustment may be necessary because of curves in the wood cutout.



4 **Draw the hat.** Note that the hat not only rests behind the ears, but it also tilts back slightly on the head.



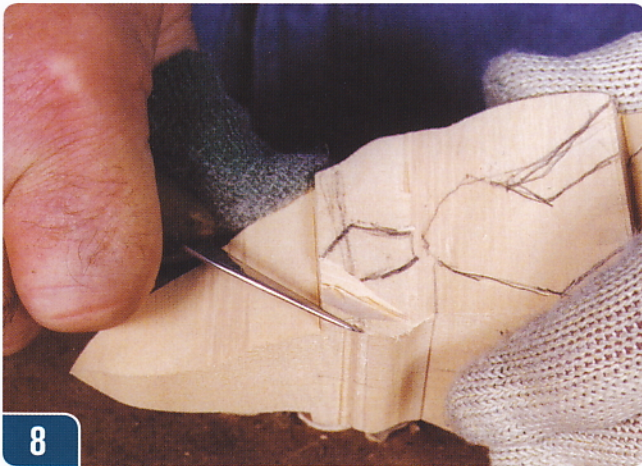
5 **Outline the beard and arms.** Make sure to outline the beard and locate the arms on the front of the cutout.



6 **Draw the bottoms of the shoes.** Splaying the feet slightly outward gives a more natural appearance. A band saw kerf provides a convenient place for the knife to get a foothold.



7 **Block in the shoes.** By carving the shoes in a beginning step, you have the opportunity to warm up to the roughing knife work and keep possible mistakes in an inconspicuous spot.



8 **Block in the ears.** If you don't separate the ears in an early step, you risk losing them when rounding the hat.



9 **Carve the hat.** When carving the hat, think of a pointed cone.



10 **Make the angle of the face roughly 120°.** This will give you the extra wood needed to fatten up the cheeks and give the gnome a jolly look.



11 **Make cuts on both sides of the centerline to give the face its angle.** If you make a mistake, there is still enough of a face underneath the surface of the wood, although it may be flatter than you care to have it.



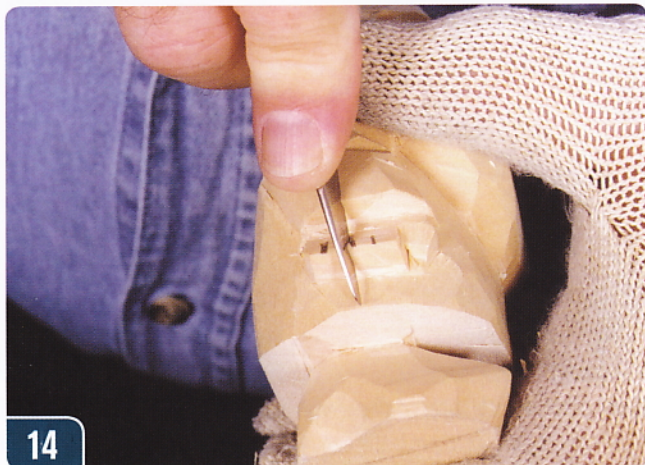
12 **Block in the arms.** Avoid making straight-in or perpendicular cuts, which will not allow you to adjust the arms if they are slightly misplaced. Creases at the elbows are done with two V-shaped open cuts.

Separate the hands. Again, avoid perpendicular cuts. By taking out shallow wedges of wood, you can still allow for course corrections without making a hard and fast commitment. Also, if you are right-handed, carve the hand on the right first. You now have a ready-made reference with which to carve the other hand.

13



SHAPING THE BODY



14

Carve the fingers. Separate the thumb from the hand first and then carve the fingers by taking out narrow chips of wood.



15

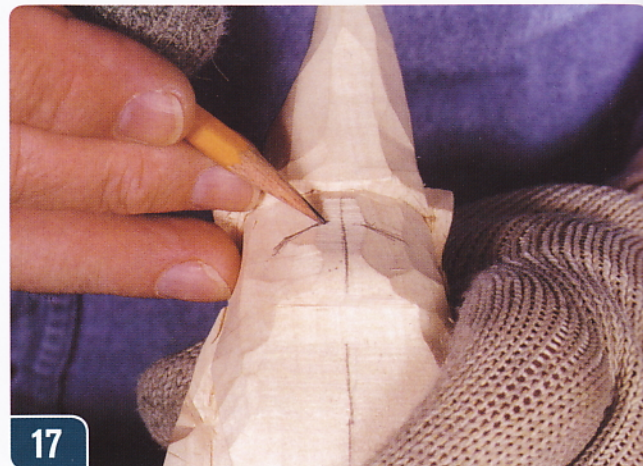
Round the hem of the coat. Many beginning carvers forget this part. Check the underside of the carving to make sure square corners are removed.

SHAPING THE FACE



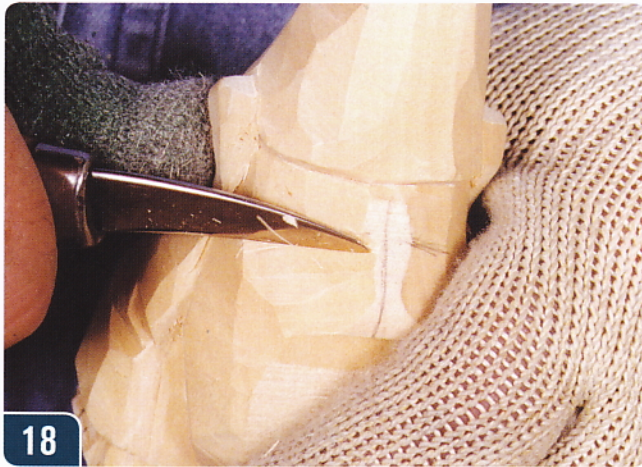
16

Locate the nose. The location for the nose should appear to be a bump on the front profile of the cutout. Take out a wedge of wood below it instead of making a hard-to-remove perpendicular cut.



17

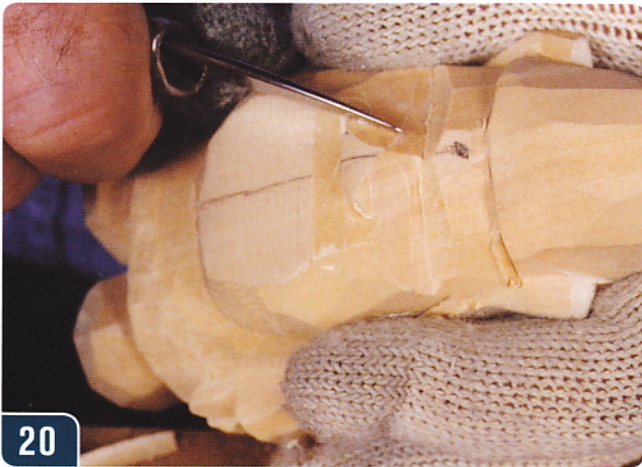
Locate the eye channels. Draw lines that slant slightly downward.



18 **Cut the eye channels.** Remove wedges of wood that establish the eye channels. The knife cut is down and back. Aim for a V cut that is about 120°.



19 **Inspect your work.** The eye channels are in place.



20 **Determine the width of the nose.** Make V cuts on both sides of it.



21 **Define the facial features.** After blocking in the shape of the nose, study the face carefully and draw lines on both sides that resemble the letter J. The cuts made along these lines define the cheeks, beard, and sideburns.



22 **Make stop cuts.** Unlike the wedge cuts you made in previous steps, use the knife to make stop cuts on the J lines. Remove wood inside the lines for the cheeks, beard, and sideburns. If you want to make the cheeks fuller, make the J cut deeper.



23 Draw the mustache on the wood. Long ends make for a droopy look.



24 Relieve the mustache from the beard.

Outline the eyes. Use a micro V-tool or a Speedball handle with a #1 cutter.



25



26 Define the upper and lower eyelids. Use a detail knife or a knife with a long, narrow blade.



27 Use the detail knife to shape the eyebrows and hair strands.



28 **Age the eyes.** With the micro V-tool, scoop out wood under the eyes to give them a baggy, aged look.



29 **Texture the beard, mustache, and sideburns.** Begin with a small V-tool and make cuts that suggest long strands of hair with lazy S curves.



30 **Continue defining the hair.** Follow up the previous step with the micro V-tool. Cuts should go in the same direction and can even merge, but don't cross one cut with another.

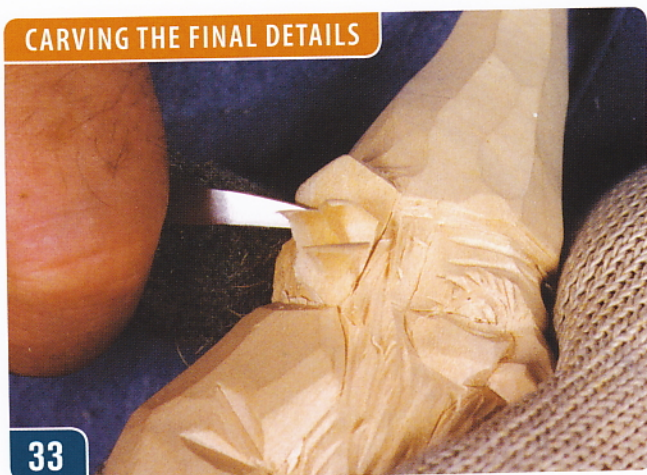


31 **Undercut the mustache.** Use the detail knife to undercut the mustache, giving it more definition.



32 **Put splits on the ends of the beard.** This technique lends some realism and provides a natural boundary when applying colors to the beard and coat.

CARVING THE FINAL DETAILS



33

Taper the ear. Taper the forward part of the ear so it appears to be situated behind the sideburn.



34

Carve the inside of the ear. Carve the opening of the ear with a series of chip cuts that follow the back edge of the ear.



35

Carve the shoes. Since end grain, especially where the shoes are located, tends to be difficult to carve, you can soften it up with an application of rubbing alcohol and water. Use a 1:2 mix and liberally spray it on the wood.

PAINTING NOTES

Acrylic paints work nicely on basswood, which I used for the gnome. With acrylics, I can paint on bare wood without priming or sealing it first. After the paints dry, I dip the entire piece into a can of boiled, not raw, linseed oil darkened with walnut oil stain. Only a small amount of the oil stain is needed. Carvers typically call this an antiquing stain. If I don't do this, the painted gnome looks pale and washed out. After patting the carving dry with a paper towel, I let it sit in a warm area for two to three days to dry thoroughly.

Here are the colors I recommend for the gnome:

Face and Hands – Fleshtone with a touch of tomato spice for a blush on the cheeks

Hat – Tompate red

Coat – Christmas green

Socks – Cadet gray

Shoes – Straw

Hair and

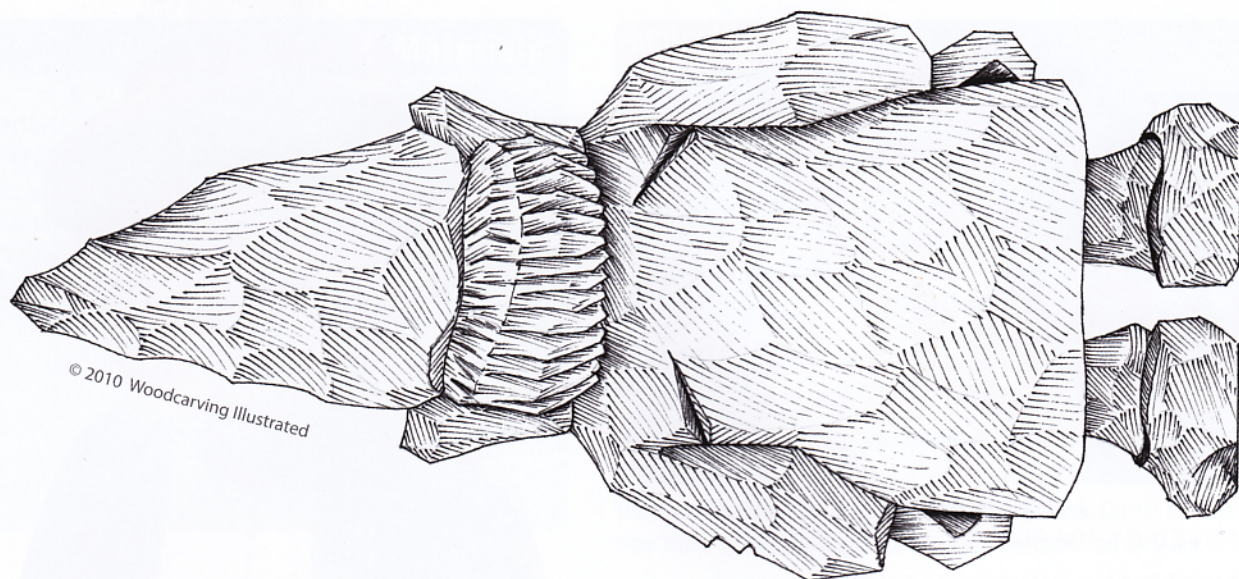
Eyeballs – Antique white

Irises – Wedgwood blue

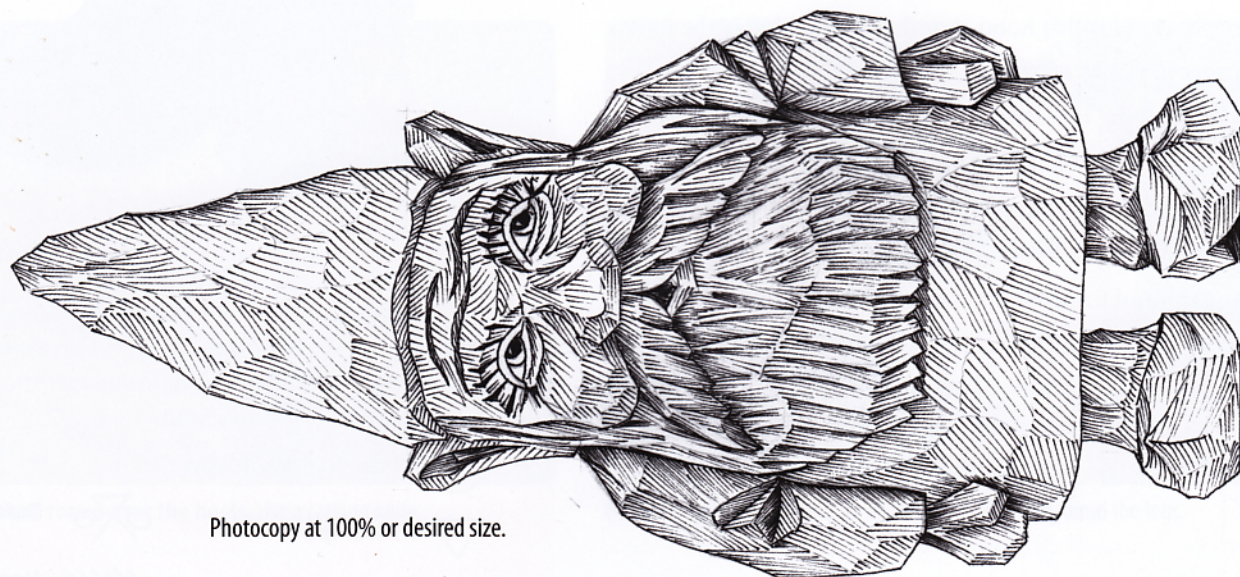
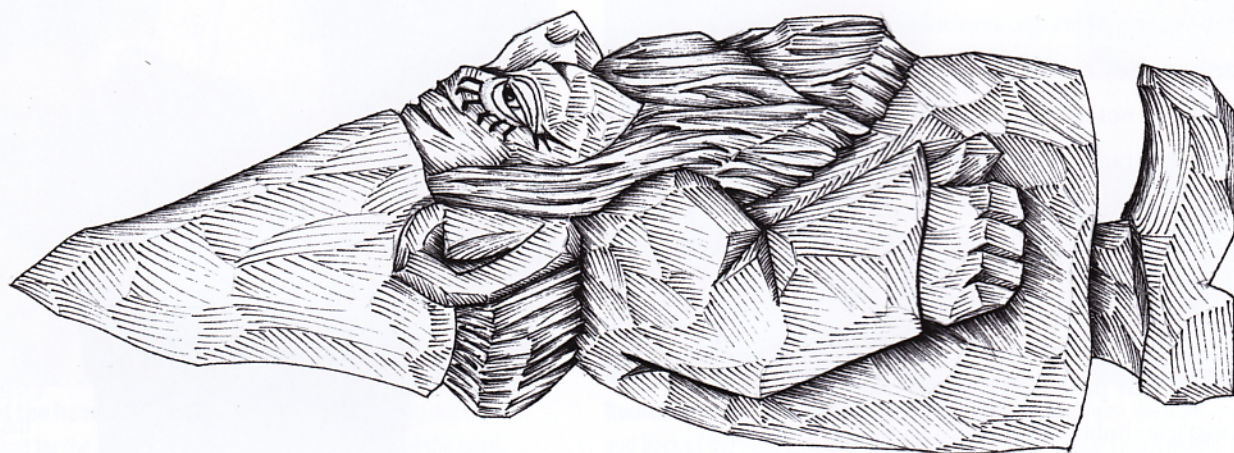


36

Separate the heels. Be sure to carve a separation between the heel and sole of each shoe.



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Photocopy at 100% or desired size.

HOBO

CARVED BY JIM MAXWELL
PAINTED AND PHOTOGRAPHED
BY MARGIE MAXWELL

Hobos are a nostalgic symbol of a simpler time. Many carvers enjoy creating their own tribute to these vagrants who were notorious for hitching rides on freight trains and even trading their own carvings for food or shelter.

Hopping trains started in the post-Civil-War days and reached its peak during the Great Depression and during World War II. Many songs, books, and movies have been made depicting the hobo lifestyle. Lionel Train Co. recently produced a model train dedicated to the American hobo culture.

Here in my hometown, we have a railroad that was converted to a hiking and biking trail. It was the inspiration for this hobo. Another inspiration is the movie *Emperor of the North*.

One thing to keep in mind is that most hobos carried a few important items. A pocket knife was used to open cans, and matches and newspaper were used to start fires and light tobacco. Newspaper was also used for personal hygiene and to sleep on. Most of these possessions were carried in a cloth tied to a stick (**called a bindle stiff**). I try to show some of these in my carvings.



Carve and paint this whimsical vision of hobo life.

HOBO SYMBOLS

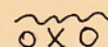
Hobos had many symbols or signs to communicate with each other. These symbols were usually drawn with a piece of charcoal or chalk. Of the symbols included in the legend, the X was the most commonly used.



Get handouts here



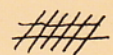
Tramps



Good water



Safe camp



Unsafe

Tools & Materials

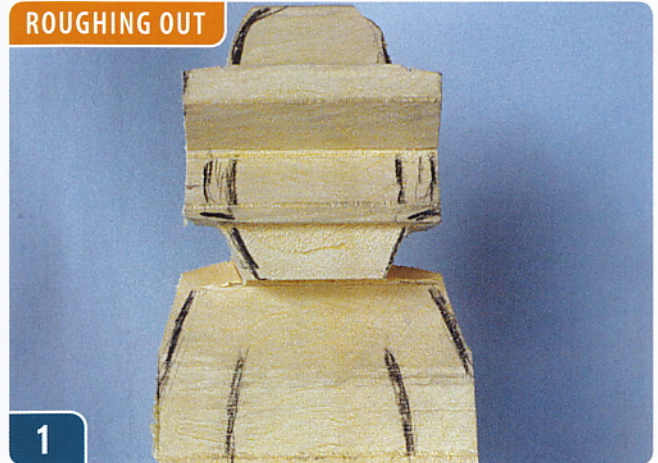
Materials:

- 2¾" by 2¾" by 7" basswood
- Acrylic paint, assorted true color pigments, flesh colored paint

Tools:

- Carving knife of choice
- 2mm, 3mm, and 6mm V-tools
- ¼" deep veiner of choice
- 2mm, 3mm, 4mm, and 12mm #9 gouges
- Awl
- ⅛"-diameter hand drill
- Paintbrushes: #0 liner, #1 liner, #4 chisel, #6 chisel, #8 chisel, and #6 filbert

ROUGHING OUT



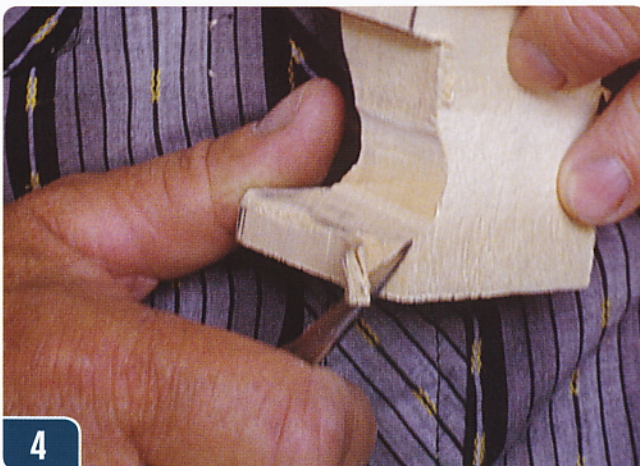
Transfer the side view of the pattern to the blank. Cut out the side view. Then, transfer the front view pattern to the blank and cut it out.



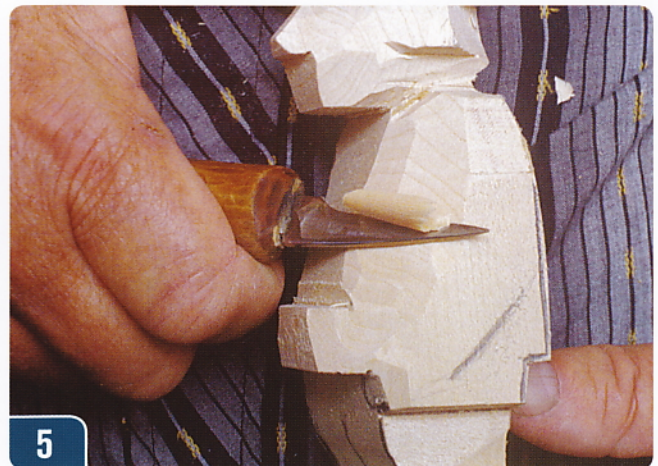
Rough out the head. Use a carving knife to finish blocking out the hat. Leaving wood for the ears, remove material from the side of the head. Then, angle the face toward the nose.



Round over the brim of the hat. Then, remove wood from the front and back of the right arm with a carving knife to begin blocking it in and defining the shape.



Block out and round over the heels. Use a carving knife.



Block in the front of the arms. Then, block in and round the legs.

Separate the legs. Use a 6mm V-tool to carve a groove between the legs.



Carve in the left hand and the rope belt. Sketch in the left hand gripping the belt and outline it with a 6mm V-tool. Then, draw the rope belt with a pencil and shape it with a carving knife.



Refine the arm. Use a 12mm #9 gouge. Remove the wood between the body and the arm. Then, remove some wood from the bottom of the right side of the hat brim.

SHAPING THE FEATURES



Smooth and round the entire figure. Remove some wood from the top of the left side of the brim to make the hat appear tilted to the left. Remove wood from behind the ears.



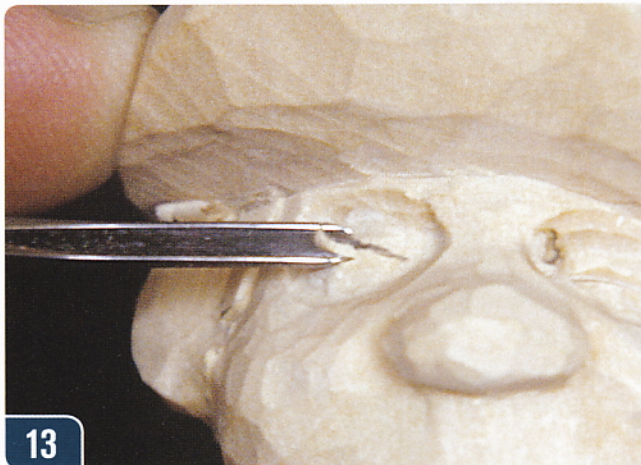
Shape the cheeks and mouth area. Use a carving knife.



11 **Shape the eye sockets.** Use a 1/4" veiner. Shape the eyes into mounds.



12 **Carve the sideburns.** Sketch and carve in the whiskers using a 3mm V-tool.



13 **Carve the eyes and define the mouth.** Use a 2mm V-tool to angle the eyes slightly upward for the appearance of happiness. Use the same V-tool to outline the mouth.



14 **Shape the mouth.** Use the tip of a knife to deepen the corners of the mouth and shape the tongue. Remove wood from the mouth with a 2mm #9 gouge to shape the lower lip.

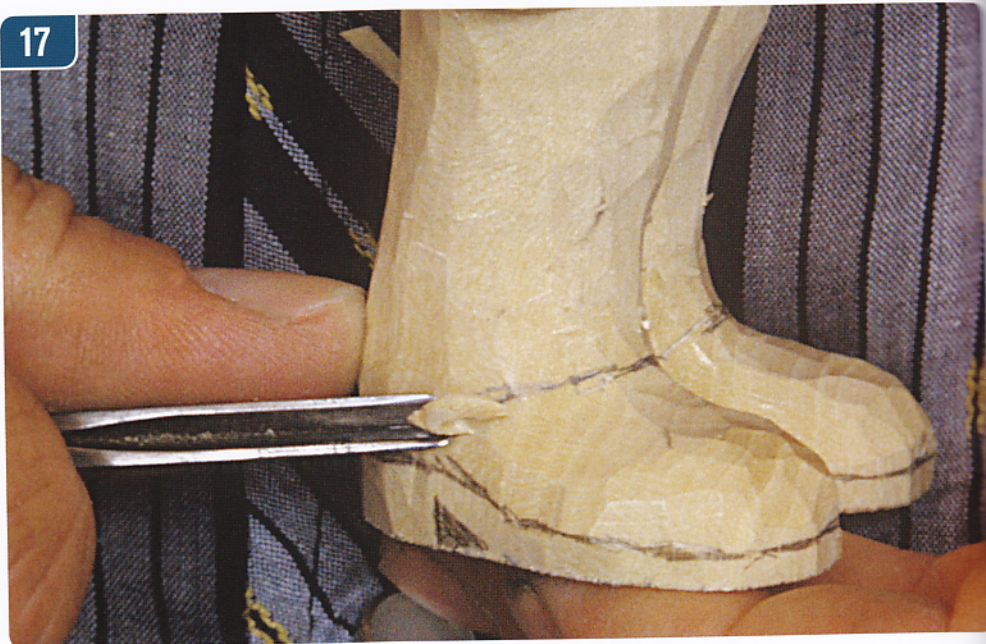


15 **Shape the insides of the ears.** Use a 3mm #9 gouge to hollow the ear cavities. Then, add texture to the eyebrows and sideburns with a 2mm V-tool.



16 **Shape the cuffs.** Use a knife to make stop cuts along the wrist sleeve line. Remove wood from the wrist and front of the hand. Leave enough wood for the thumb. The left-hand thumb is hooked under the rope belt.

Shape the feet. Round them with a carving knife. Draw lines for the cuffs and shoe details. Define the lines with a small V-tool. Carve the cuffs by removing wood from the shoes just before the cuffs. Use a small V-tool to add details.



DETAILING



Detail the fingers and belt. Use a 3mm V-tool to separate the fingers. Then, use a 3mm #9 gouge to make the knuckles. Detail the rope belt with a 3mm V-tool. Drill a small hole for the pipe through the rope belt.



Carve the pipe. I use my "Buzzard knife." The grain should run along the pipe stem. Place the pipe stem through the hole in the belt.



Detail the hat band. Use a small 2mm V-tool to make the hat band. Then, outline 3 to 4 matches sticking out of the hat band.



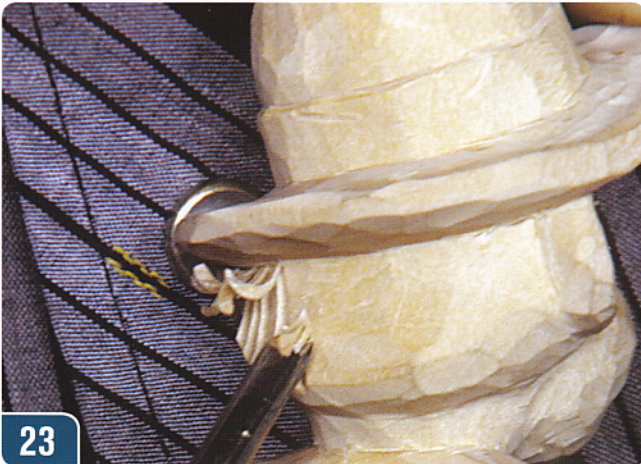
Detail the coat and shirt. Sketch the details in first, and then carve along the sketched lines using a 3mm V-tool.

MAKING FOLDS AND HAIR



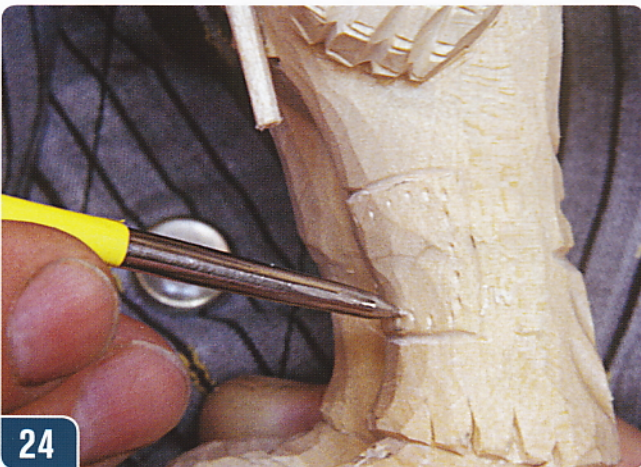
22

Add folds and wrinkles to the hobo's clothing. Use a 6mm V-tool to make folds and wrinkles on the front of the sleeves and the backs of the trouser legs. Use a 4mm #9 gouge to make deep wrinkles in the back of his coat.



23

Texture the hair. Use a 3mm V-tool to achieve the look of individual locks of hair. Take an overall look at the entire carving and refine any areas as necessary before moving on to carving the final details.



24

Add details to the torn shoes and ragged clothes. Sketch several patches on the pants, jacket, and hat. Outline them with a 2mm V-tool. Add stitching details to the individual patches with an awl.

PAINTING THE HOBO

I use acrylic paints thinned with water to paint my carving. This requires that the carving be clean. Start by cleaning the carving with soap and water. Allow it to dry thoroughly.

I use true color pigments thinned to a nearly waterlike wash, which allows me to mix the exact color I want. I do use a ready-mixed flesh-colored paint, also thinned slightly. Mix the flesh color with a bit of red to highlight the cheeks, knuckles, fingernails, and inside the ears.

Don't thin white as much; it is hard to cover the wood with white. Remember, it is easier to add more color later, but it is difficult to remove color.

Use your colors of choice to paint the carving. When you highlight the patch, use colors that are thinned only slightly.

After the carving is painted and dried, I use an oil-based mixture of boiled linseed oil and burnt umber oil paint to antique the carving. Apply the mixture and wipe it off with a soft cloth.





FRONT



BACK



RIGHT



LEFT



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Photocopy at 100% or desired size.

THE WOODCARVER

BY GARY BATTE

If carving a woodcarver is on your list of projects, now is the time to do it. The caricature of a woodcarver, with a knife in one hand and a woodcarving in the other, is a fun project, yet it offers many challenges. For one, a seated figure is more difficult to rough out with a band saw and requires more hand tool work. The carver's head looks down as he studies the finishing cuts, a difficult angle if your caricature carvings typically look straight ahead. Adding to the difficulty are the different hand, arm, and leg positions. However, the stool is carved separately and shaped to coordinate with the figure.

The small carving in the woodcarver's hand is a cowboy, one of my favorite subjects. The pattern for it was created at the same time as the woodcarver pattern to ensure it would fit into the carver's left hand. You have an almost limitless supply of subjects that can be used for the miniature carving. For the knife, I used one of my own as a model. Here too, you have flexibility in the tool you choose. I do advise cutting the knife into two pieces for easier insertion into the hand.

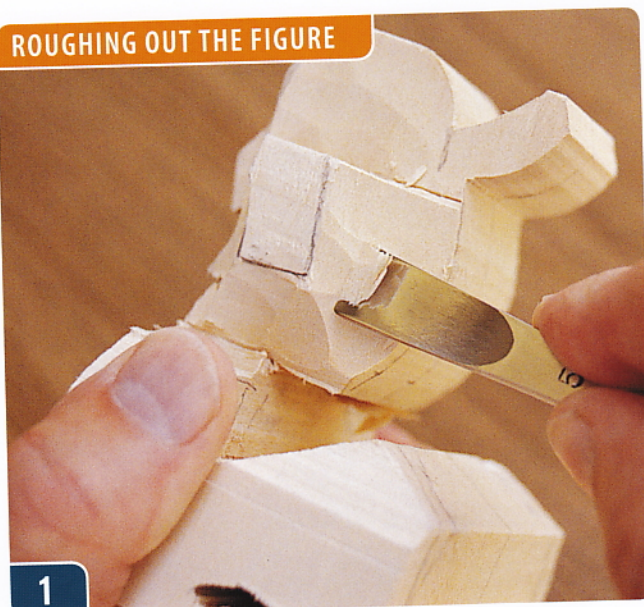
All of the components are made from basswood. I favor basswood because it is fairly soft and easy to carve, but is hard enough that it takes details well.

I generally use both liquid and tube acrylic paints to achieve the results I want. Before painting, I clean the carving using a toothbrush and dishwashing detergent



and water to remove any dirt, smudges, and small chips. I thin the paints with water until I get a watery mix and test them on a scrap of basswood to ensure that they are the correct consistency. I can make adjustments by adding more water or paint. While a too-thin paint is not a problem, paint that is too thick is.

ROUGHING OUT THE FIGURE



1

Block out the ears. Use a #6 7mm gouge. Note that the front edge of each ear is to the rear of the vertical centerline on the side of the head.



2

Mark and carve the lower ledge of the cap and the end of its bill. Round both with a knife. Leave wood where the hair protrudes through the back of the cap. Do some initial rounding on the back of the head.

Tools & Materials

Materials:

- 5" x 5" x 8" basswood (woodcarver and stool)
- 2½" x 3" x 4" basswood (carving and knife)
- Acrylic and watercolor paint
- Boiled linseed oil and burnt umber oil paint (antiquing mix)

Tools:

- Knife with 1½" or 1¾" long straight blade
- #2 3mm gouge
- #2 4mm gouge
- #3 16mm gouge
- #5 15mm gouge
- #5 16mm gouge

- #6 7mm gouge
- #7 9mm gouge
- #9 1mm gouge
- #9 3mm gouge
- #9 7mm gouge
- #9 8mm gouge
- 3mm veiner
- 4mm veiner
- 5mm veiner
- 6mm veiner
- 4mm skew chisel
- 11mm skew chisel
- 2mm V-tool
- 5mm V-tool
- Paintbrushes of choice



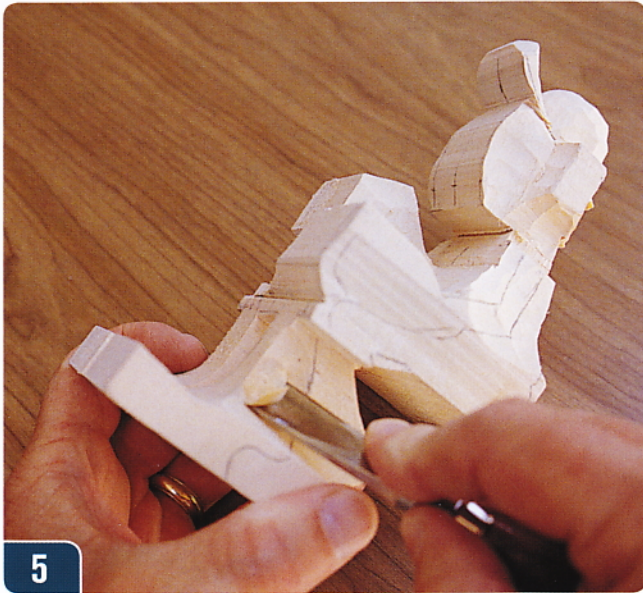
3

Stop cut the cap. After making a stop cut where the cap rests on the head with the knife point, remove a wedge of wood just below it. Notice how your left thumb can be used to apply pressure to the back of the blade.

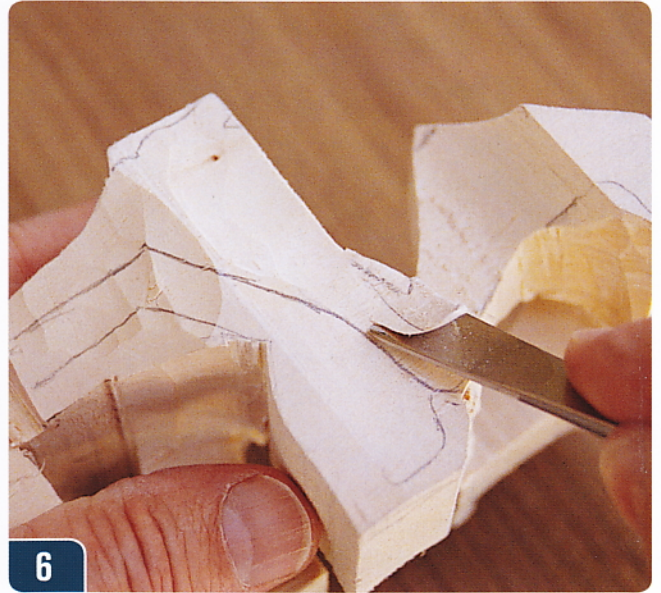


4

Shape the lap area. Use a #5 15mm gouge and remove excess wood from the sides of both forearms.



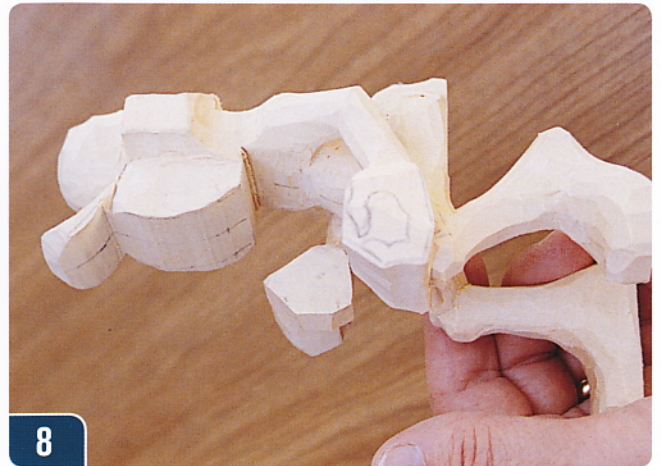
5
Shape the legs. After drawing the side views, carve the excess wood from the front of the left foot and leg and from the back of the right foot and leg using a #3 16mm gouge.



6
Shape the body. Use the #5 15mm gouge and a #9 7mm gouge to remove excess wood from both sides of the body and the legs.



7
Shape the outside planes of the hands and fingers. Use the knife.



8
Round the limbs, shoulders, and body. At this stage, you should have removed wood from the front and back of both arms with the #9 7mm gouge. Make sure to leave wood for the apron and for the shirt where it protrudes over the belt.



9
Carve the shoes up to the cuff line. Carve the sole separations with a 5mm V-tool. Remove a wedge of wood from each heel. Carve the laces by making stop cuts on both sides of them. Remove wood between them using a #9 1mm gouge.

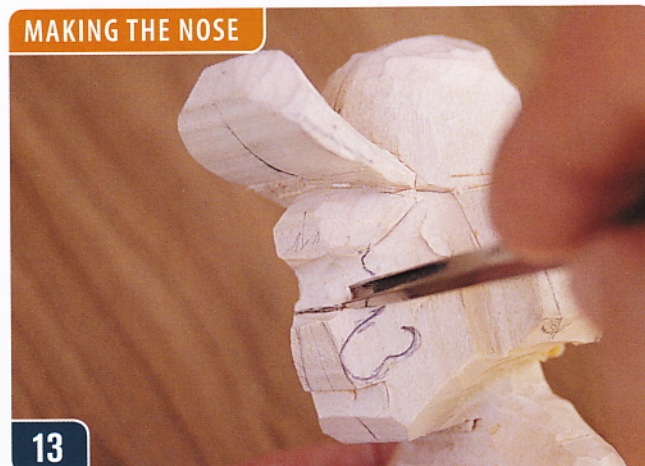
Shape the nose. After drawing a horizontal line marking the lower edge of the nose, carve wood from under the front of the nose using the knife and the #6 7mm gouge. Make sure the head is tilted down.



Carve the sideburns. Starting at the sides of the nose, carve wood from each side of the face at an angle to the front edges of the sideburns. Use the #5 15mm gouge.



Round the head and neck. Use the knife and a 6mm veiner. Leave wood for the hair that protrudes from the front and back of the cap.



Use a 3mm veiner to carve the bridge of the nose.

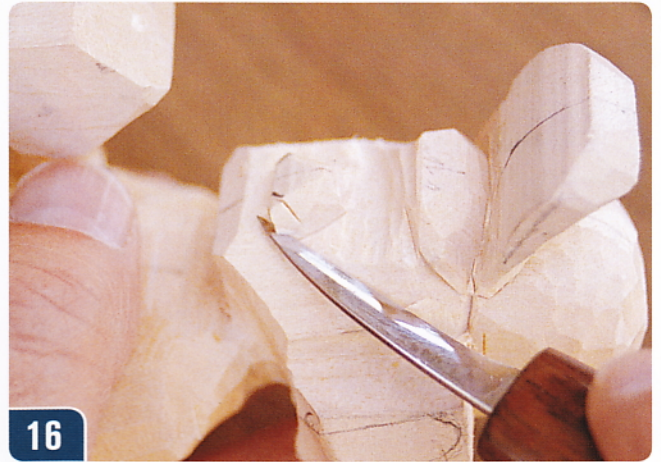


Carve the sides of the nose. Make cuts with the knife on both sides of the nose so that the wood tapers.



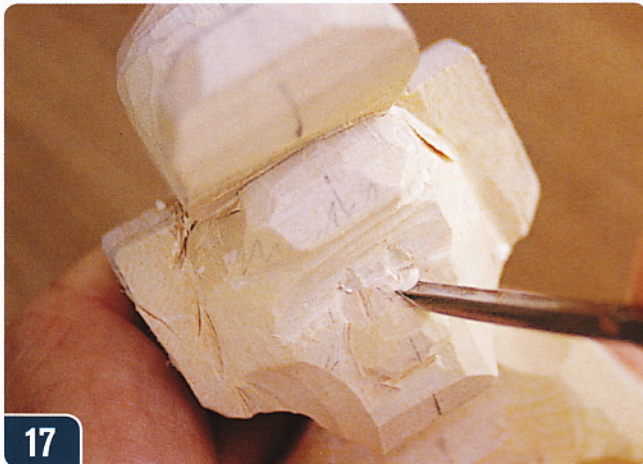
15

Make a second knife cut at a right angle to the first. Remove a wedge of wood from each side of the nose.



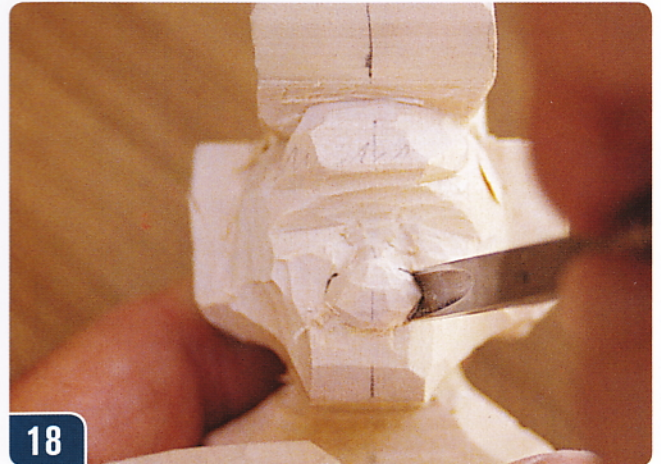
16

Carve the nostrils. The previous step created a triangular-shaped nose. Make a 45° knife cut across each of the lower corners of the triangle. Then, make a second cut at a right angle to the first to remove a triangular piece of wood from the side of each nostril.



17

Shape the nose and cheeks. Remove wood below each cheek and alongside the mouth and chin using a #5 16mm gouge. Further shape the nose with a #2 4mm gouge from the sides up to the corners of the eyes. Round the sharp edges with the knife.



18

Make a stop cut around the outside of each nostril. Use the #9 7mm gouge.



19

Create smile lines. After making the smile line, use a #9 8mm gouge to carve just below each nostril. Deepen the crease with the knife or 5mm V-tool and remove a wedge of wood from where the crease meets the nose.



20

Round the mouth and chin area with the knife. Leave a mound for the lips.

Refine the nostrils. Use the 3mm veiner to carve the nostril openings. Hold the tool so that it is perpendicular to the face. Several shallow passes with the veiner will minimize the chance of splitting the wood.

21



22

Draw and then outline the sideburns with the 3mm veiner. With the #9 7mm gouge, remove wood from in front of and below each sideburn to make them stand out.



23

Shape the ears. After shaping the outer dimensions of the ears with the knife, start at their back edges. Use a #7 9mm gouge to make sloping cuts toward the front of each ear and cuts that angle downward to the earlobe so that it protrudes forward.



24

Establish the insides of the ears. Carve a groove around the inside perimeter of each ear using the 3mm veiner, stopping just above the ear lobe.



25

Hollow the ear canal with the #9 7mm gouge. Remove excess wood from behind the ear with the knife and 11mm skew chisel. Cut the jawline with the 3mm veiner.

DETAILING THE FACE



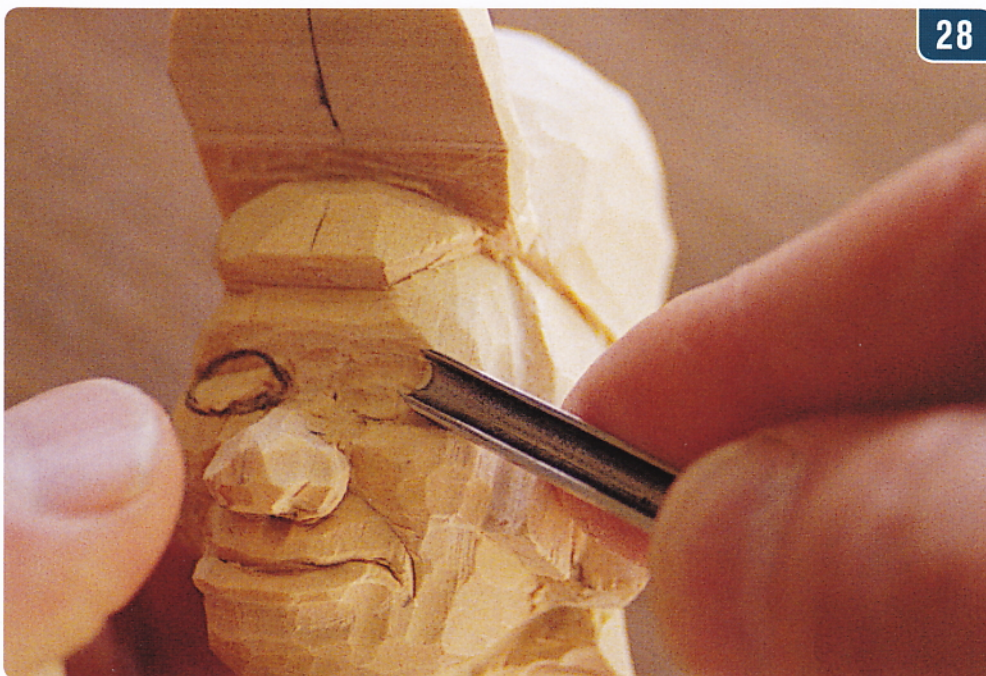
26

Carve the mouth Make two knife cuts to remove a wedge of wood from between the lips. Round and shape the lips using the knife and a 4mm skew chisel.



27

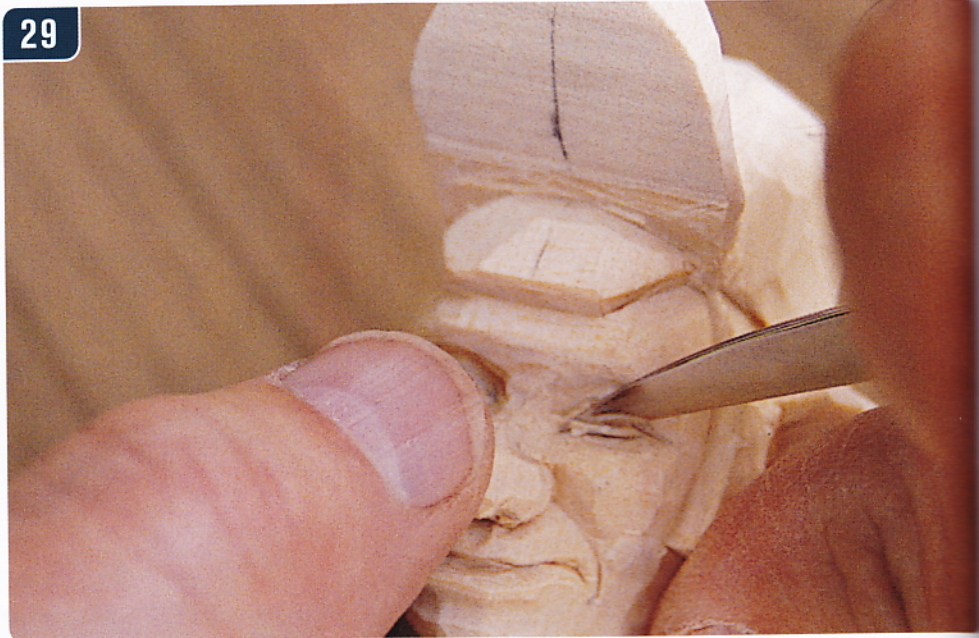
Define the lips. Using a 6mm veiner, remove wood from under the lower lip. Carve a small vertical groove from the center of the upper lip to the base of the nose with the 3mm veiner.



28

Establish the eye mounds. Carve around the inside edges of the eye sockets using a 4mm veiner. Place a dot in the center of each eyeball and carve around it, leaving a mound in the center.

Round the eyeballs. After making a stop cut around the perimeter of each eye, make an angled cut along the inside of the stop cut and remove a wedge of wood. Deepen the corners of the eye with the tip of the knife. Round the eyeball with the knife and a 4mm skew chisel.



Define the upper eyelid with a 2mm V-tool. Then, define the brow by removing some wood above it with a #2 3mm gouge.



Define the lower eyelid. Make a sweeping cut just below it with the 3mm veiner.

SHAPING THE HANDS



Shape the hand. Using the #9 7mm gouge, carve wood from above the thumb on the right hand. Press the end of the #2 3mm gouge into the wood and gouge out small holes until the knife handle fits.



Hollow out the left hand with the #9 7mm gouge. Make a stop cut along the cuff line, and shape the hand up to the cut. Shape the fingers with the knife and 5mm V-tool. Use the V-tool to carve finger separations and deepen them with the knife.

CARVING THE CLOTHES



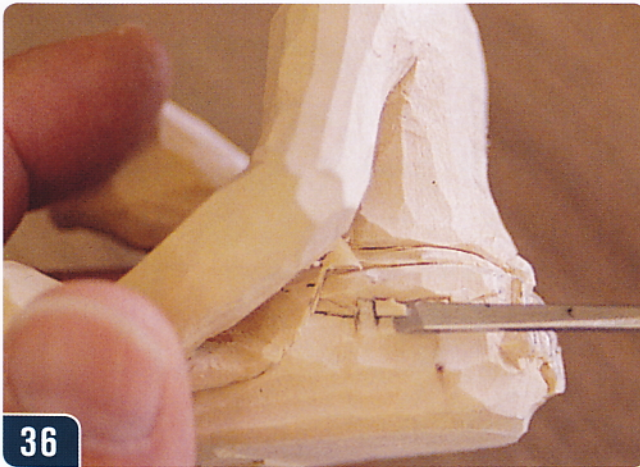
34

Remove wood from inside the apron tie loop. Use the 3mm veiner.



35

Remove wood adjacent to the tie, also using the 3mm veiner. Use the knife for the finish cuts.



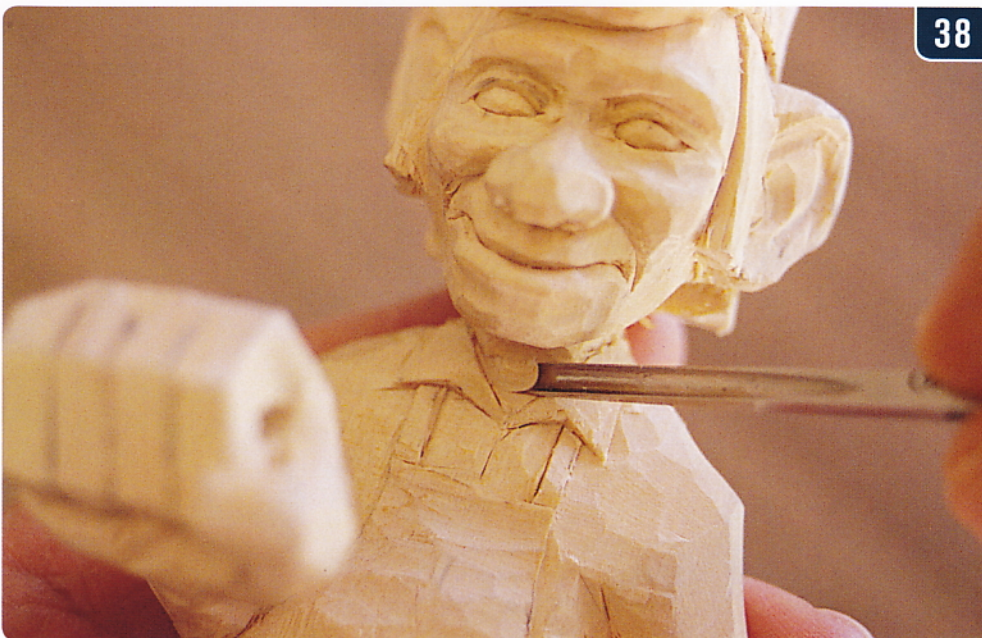
36

Remove wood from between the belt loops. Make stop cuts along the edges of the loops. Leave wood for the shirt so that it protrudes over the top belt line. Use the 4mm skew chisel.



37

Carve the belt. Make a stop cut along the lower belt line, taking care not to cut through the loops. Remove a small amount of wood from below the belt to make it stand out. With the knife and 5mm veiner, carve wrinkles into the overhanging shirt.



38

Carve the inside of the shirt collar V with a #9 3mm gouge. Make the collar by first carving an angle cut with the knife, starting at each side of the neck. Extend the cut downward to the V of the shirt. Finish the collar points with the knife.



39

Carve the buttons. Use the #9 3mm gouge to make stop cuts on each side of the exposed shirt button. Then, use the same gouge to remove a small slice of wood adjacent to each stop cut to form the button. Make the button holes with a sharp pencil or a woodburner.

CARVING THE FINAL DETAILS



40

Carve the hair. Use a 5mm V-tool and the 2mm V-tool. Vary the depths and angles of the cuts. Make the details on the cap with the small V-tool and knife.

Create the stool. After band sawing the stool, round the seat. Next, draw the legs and rungs. Remove wood from between the rungs and legs. A small drill expedites the process. Make adjustments so that the legs of the stool and the right foot rest squarely on the base and the left heel is supported by one of the rungs.

41



PAINTING NOTES

Acrylics are recommended for the following. For the ones mixed with raw umber, use only enough raw umber to subdue the base color.

Flesh – Medium flesh

Fingernails – Fleshtone

Cap – Yellow and dark goldenrod

Shoes – Autumn brown

Soles and heels – Dark brown

Eyes and buttons – White

Knife handle and belt – Dark brown

Trousers – Cobalt blue and raw umber

Shirt – Naphthol red light and raw umber

Hair – Burnt sienna and raw umber

Irises – Cobalt blue and raw umber

Stool – Burnt umber

Flooring on the base – Mars black

Knife blade – Iridescent silver

Apron – Buckskin brown

Artists' watercolors work well for several areas of the anatomy: *Lips, tips of nose and ears, cheeks, upper eyelids, and knuckles* – Vermilion watercolor blended with a flesh acrylic or cadmium red light

To outline the irises and paint the pupils, I use a black No. 00 Micron pen.



Photocopy at 100% or desired size.



LITTLE HOMBRE

BY DAVE STETSON

PHOTOGRAPHY BY ROGER SCHROEDER

I enjoy making figures with exaggerated features such as enlarged noses, ears, hands, feet, and heads. A popular project for students in my classes and a sure sales item is *Little Hombre*. With an oversized head and exceptionally long feet, this caricature cowboy is dressed in true Western garb.

I've found it to be a fairly simple project with a straightforward pose that has hands in pockets and feet firmly planted together. Using only two tools and a chunk of basswood, I can carve the figure in 30 minutes with four of those minutes set aside for a coffee break.

Tools & Materials

Materials:

- Basswood 1½" thick x at least 1¼" wide x 4" long

Tools:

- Carving knife
- ⅜" or 10mm 60° V-tool



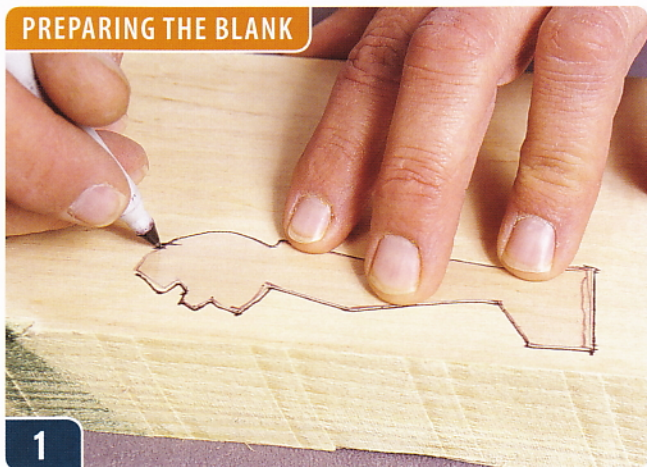
DIVISION POWER

To make carving easier, I make as many divisions as I can to separate and locate anatomy. First, I draw a centerline on the front and back of the figure. The line keeps the figure symmetrical and provides both a high point on the carving and, in this case, a separation of the legs.

Simple division helps me with other features. I divide the front and back of the cutout into quarters. I only need to cut both sides of the centerline in half. The outside quarters are where I draw in the width of the arms. When I come to the feet, I divide the end of each boot into thirds. The inside third is where the pointed toe of the boot is located. Unseen beneath that lies the cowboy's big toe.

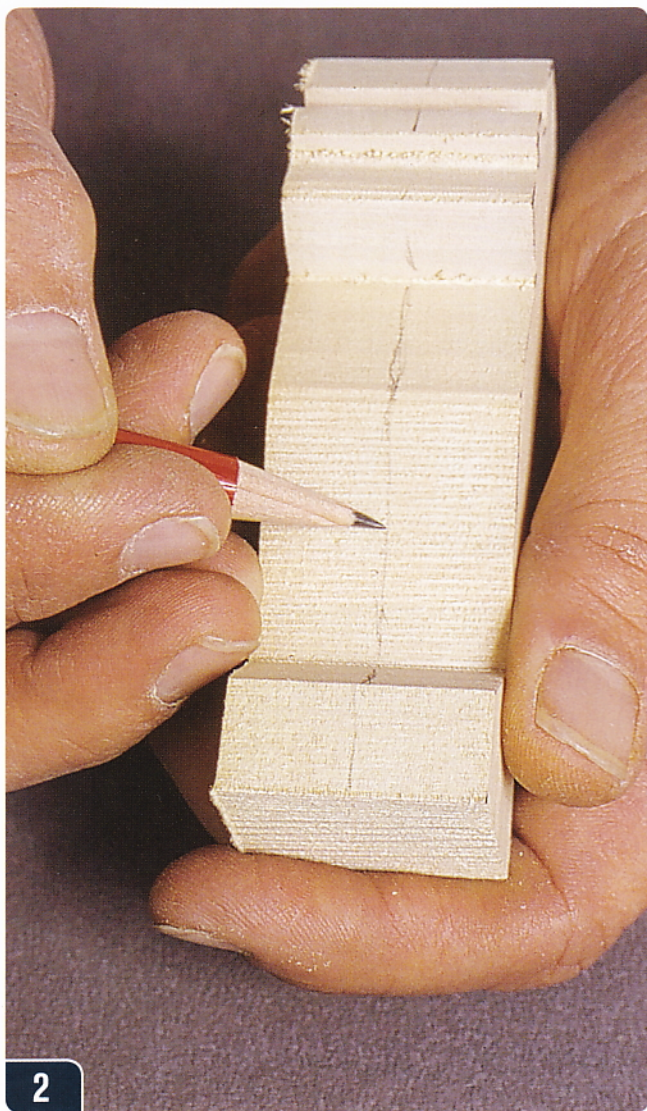
Even the hat is subject to some simple math. The hat's crown is approximately one-half the width of the hat. Divide the top of the hat into quarters; the crown is located in the middle two quarters. Figure on half the thickness of the brim's front for the crown's depth.

PREPARING THE BLANK



1

Transfer the patterns. Mylar is a good material for the pattern, and it can be used repeatedly. Don't try to transfer all the details of the profile. A blocky outline is sufficient. If you use 1½"-thick lumber, you will need to saw only the side profile.



2

Draw the centerlines. Your first and possibly best reference is a centerline on the front and back of the cutout. Hold the pencil tightly between two fingers and let a free finger act as a guide against the wood.

IRONING OUT SOME WRINKLES

Wrinkles are appropriate to a figure wearing clothes. Just because it's a caricature doesn't mean I can't add realistic detail. On caricatures and even realistic figures, wrinkles are typically made with V cuts on the inside of arms and the back of legs. Often overlooked is the reaction of the fabric opposite the crease-producing joint of the arm or leg. Put on a long-sleeve shirt and bend your arm. The wrinkles in the crook will probably be prominent. On the opposite side, however, the shirt material tightens up. With a few flat-plane knife cuts, you'll notice the difference an extra detail or two provides.



3

Remove excess wood from the front edges with a knife. A methodical approach is to work from the top down. Hint: Think about the wood you leave behind rather than the wood you remove.



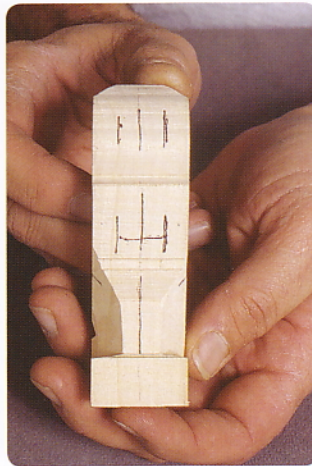
4

Shape the feet. Make a stop cut at the base where the feet make contact and remove wood down to it at an angle.



5

Mark the head and arms. Draw a continuous line to separate the head and the hat brim and the arm and the body. Stop the line where the hand enters the pocket. Divide each side of the centerline in half to mark the width of the arms and the width of the brim and crown.

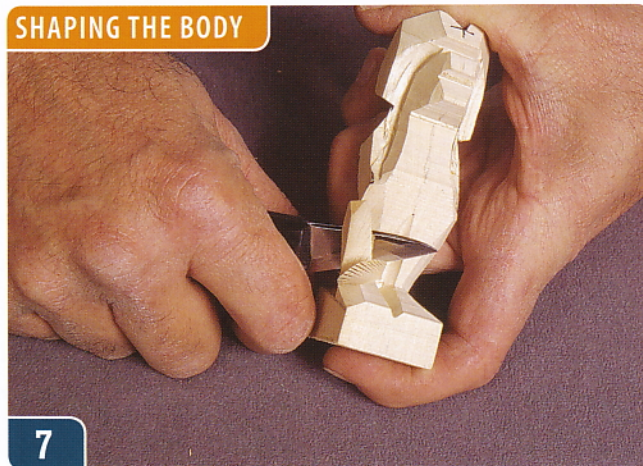


6

Separate the hat and arms from the body. Use a $\frac{3}{8}$ " or 10mm 60° V-tool. Separate the hat brim and crown using the V-tool.



SHAPING THE BODY



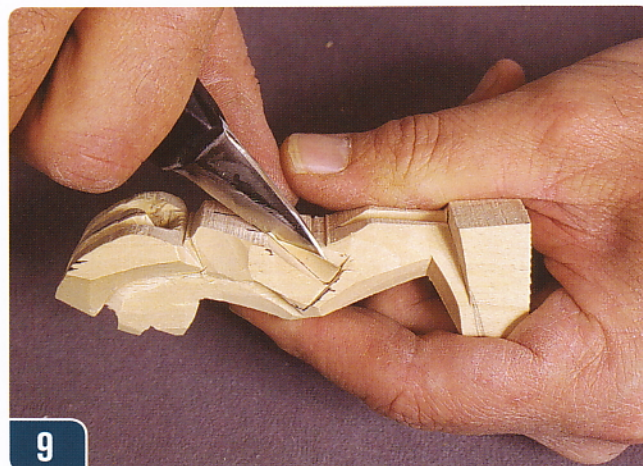
7

Shape the legs. Separate the legs and feet with the V-tool and make beveled cuts with the knife on the front of the legs.



8

Remove wood underneath the hat brim. Make a tapering cut.



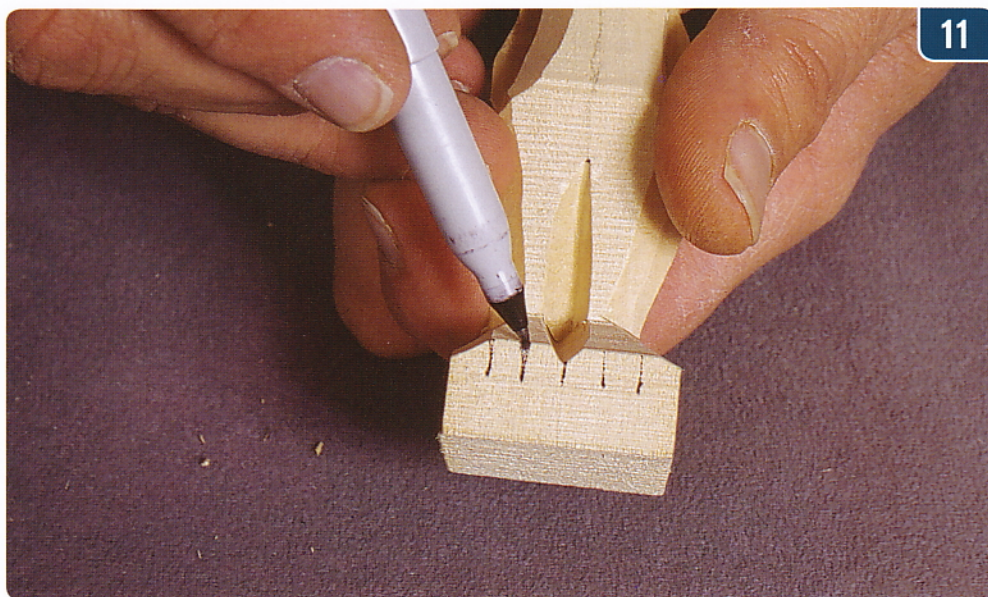
9

Make a stop cut behind the arms. Remove wood up to the cut.



10

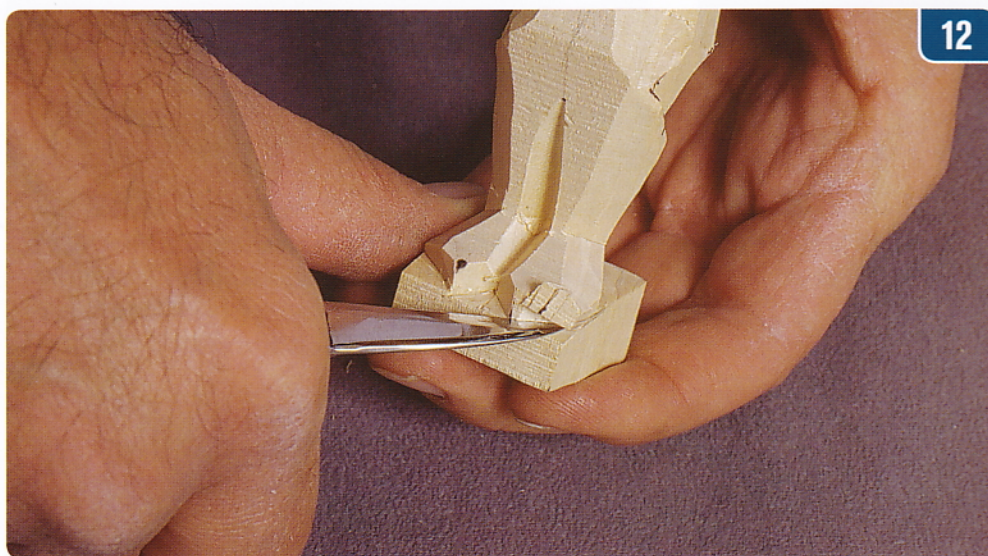
Define the nose. Because the nose is prominent and sticks out so high on the exposed face, you need to define it with a tapering cut right up to the hat brim.



11

Divide the toe area into thirds.

The inside third of each boot is where the tip of the boot is located.



12

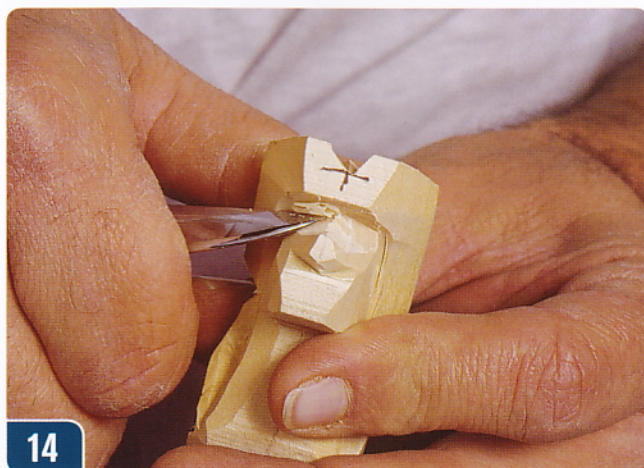
Carve the boot tips.

Make stop cuts and remove wedges of wood to make the boots pointed.

SHAPING THE FACE

13

Carve the nose. When carving the nose, make sure one-half of the nose sticks out from the face and the rest is cut back into the face. You can observe how part of the nose is inside the profile when you look at almost any person from the side.



14

Define the eyes. The eyes are not represented by mounds but instead by fairly flat planes carved on the face.



15

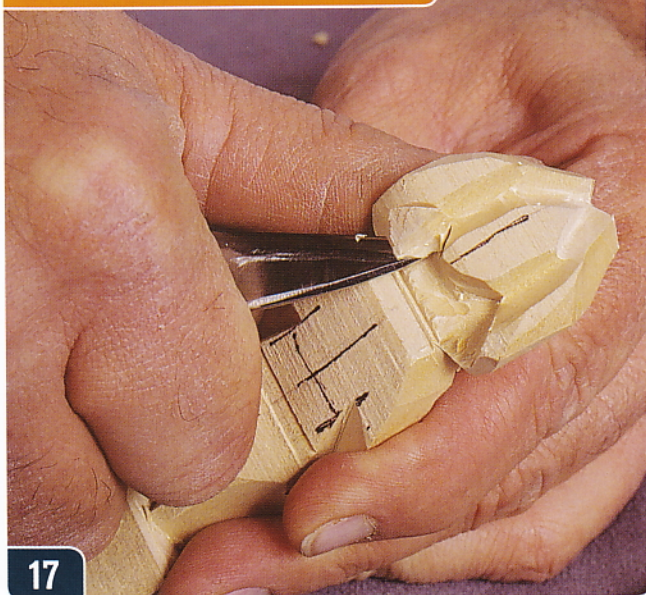
Mark the smile lines. Locate the smile line that divides the cheek and dental mound and determines the width of the nostril.



16

Carve the smile lines. Start the smile line by putting the point of the knife perpendicular to the face and making a stop cut along the line. Avoid cutting behind the nose. Then, remove a wedge of wood on both sides of the stop cut. If done correctly, a triangle of wood is taken out and the flare of the nostril is formed.

CARVING THE HAT AND BANDANA



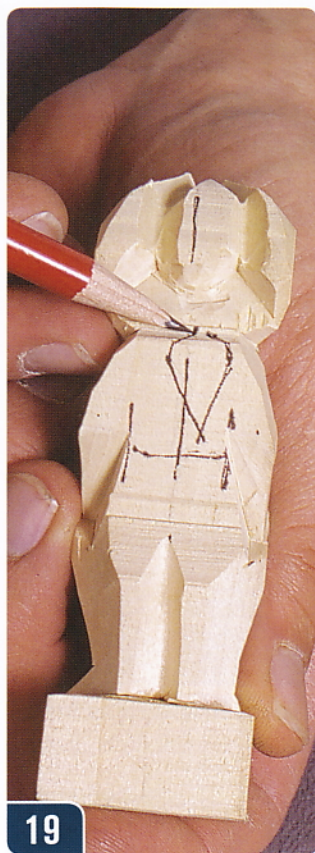
17

Carve the back of the hat. Turn the figure over and carve away two Vs of wood from the back of the hat. The wood removal contributes to the brim being curled up on its sides.



18

Draw the bandanna and hair. Draw the bandanna on the front and the strands of hair coming from under the hat.



19

Carve the bandanna and hair. On the back, locate the bandanna points, vest, and belt. Block in the bandanna with the V-tool. Then, separate the head hair from the hat.

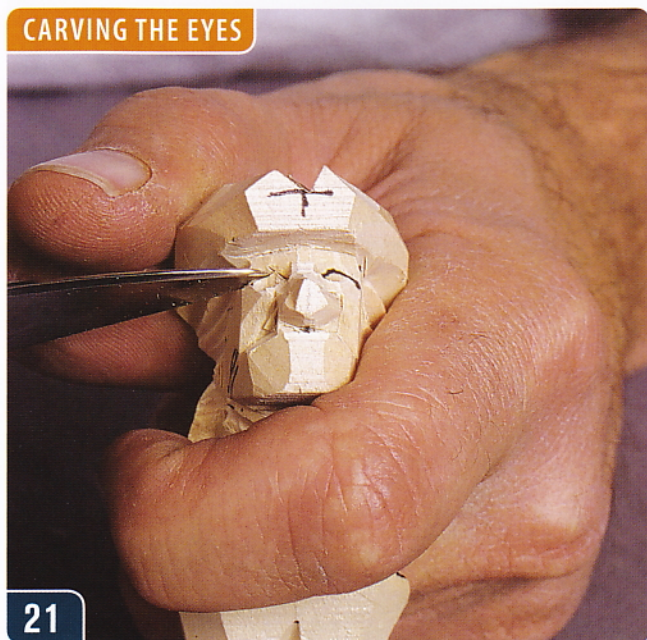


20

Carve the back of the bandanna. On the rear, block in the bandanna ends and separate them.



CARVING THE EYES



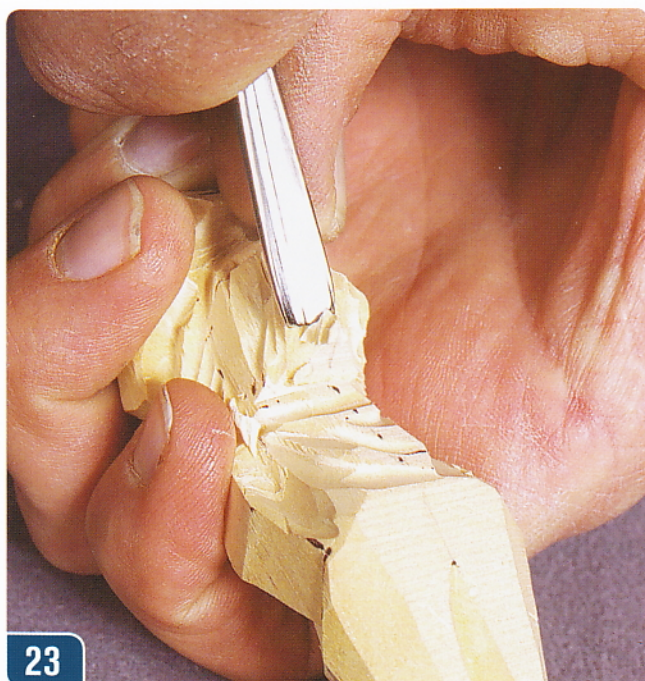
21

Define the eyes with three cuts. The first cut angles up and away from the inside corner of the eye for one-third the width of the eye. The second cut angles down for the rest of the eye. The third cut takes out a wedge of wood into the first two cuts.



22

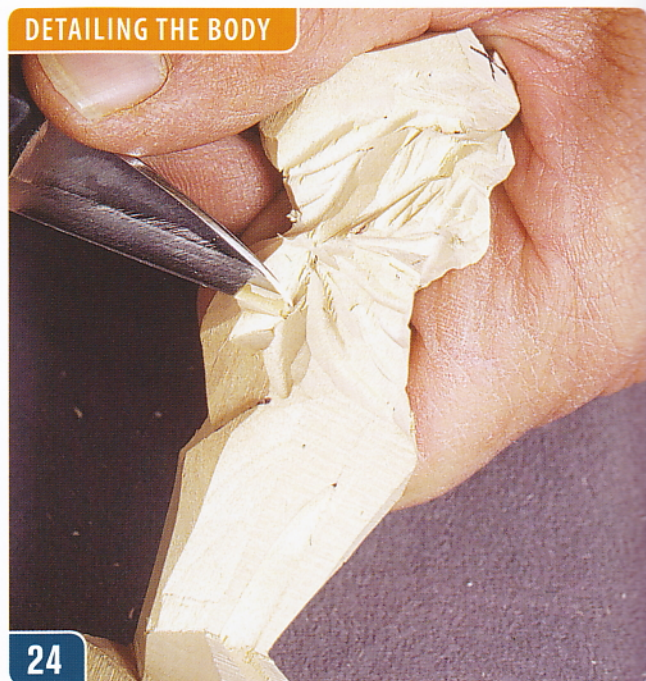
Add crow's feet. Crow's feet, which add character to *Little Hombre*, are done by taking out wedges of wood at the corner of each eye.



23

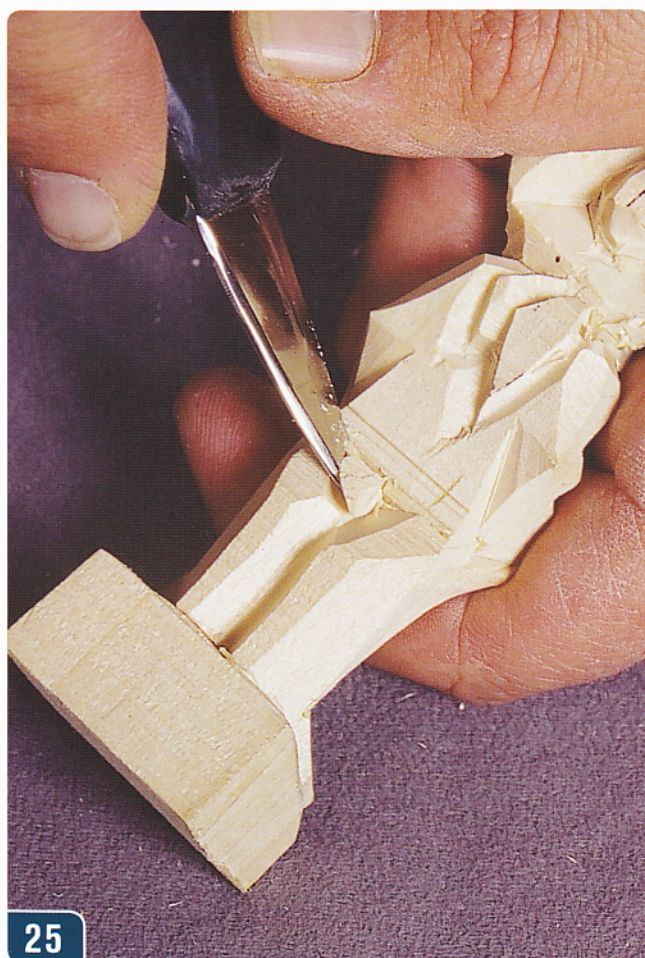
Detail the hair. Using the V-tool, carve strands of hair on the head and mustache. Whether you are doing a caricature or a realistic figure, hair is defined by wood left between cuts, not by the cuts themselves.

DETAILING THE BODY



24

Detail the arms. Take out wedges of wood in the crook of each arm to represent creases in the shirtsleeves.



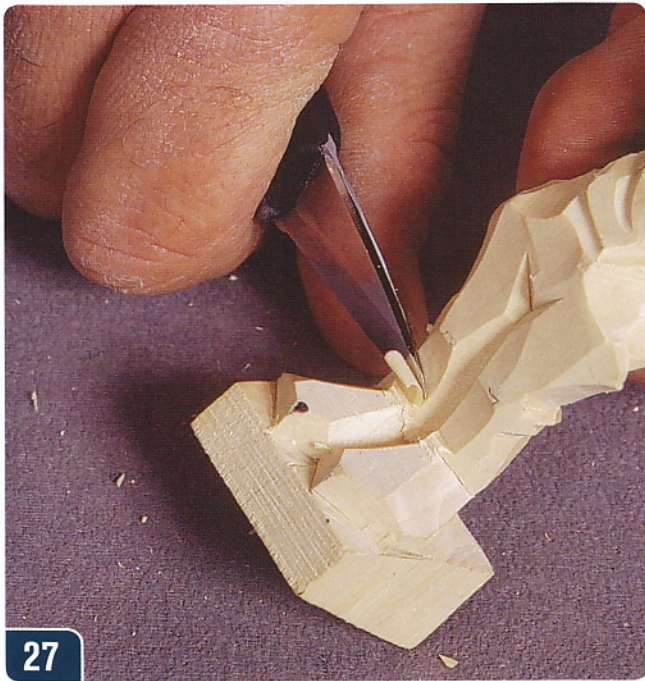
25

Carve the elbows. Carve a flat plane on the outside of each elbow to show the shirt is being pulled taut and take out a triangle of wood to define the bottom of the buttocks.



26

Refine the pants. Take away wood on the back of the pants down to the creases. Define the seam area in front with V cuts.



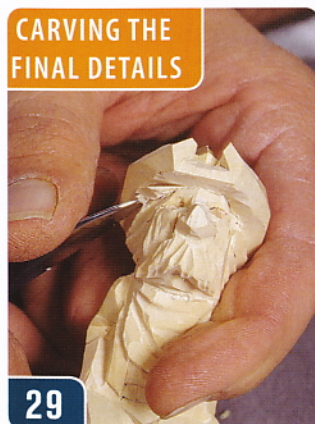
27

Define the pockets and knees. Scoop away some wood on the front of the pants to give definition to the pockets and the bend in the legs.



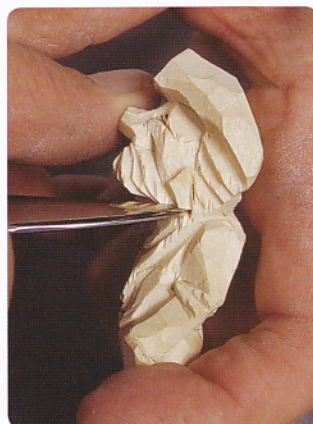
28

Block in the vest with the V-tool and draw the belt. Use a stop cut to separate the top of the belt from the shirt.



29

Carve away wood to set the head under the brim. The resulting shadow adds a nice touch. Clean up excess wood from under the chin and establish the shape of the jaw by removing wood up to the hair.



PAINTING NOTES

I recommend water-downed acrylics to paint *Little Hombre* because they are easy to apply and dry rapidly. Several good brands of paints are available in craft and hobby stores.

Hat – Black

Vest – Sandstone

Flesh – Fleshtone

Mustache and Hair – Antique white over cadet gray

Bandanna – Tomato spice shaded with black plum

Shirt – Timberline green

Belt – Burnt sienna

Pants – Burnt umber

Boots – Charcoal gray

Base – Sandstone



30

Open up the nostrils using the point of the knife. Finally, carve a slight bevel on the sides of the base.



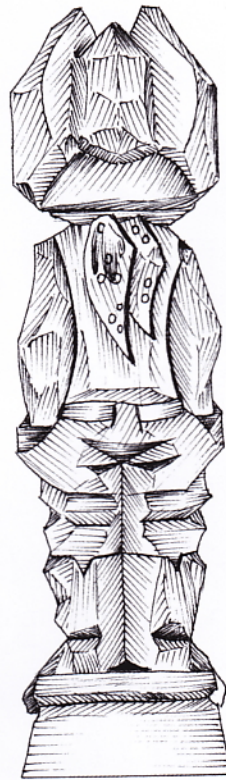
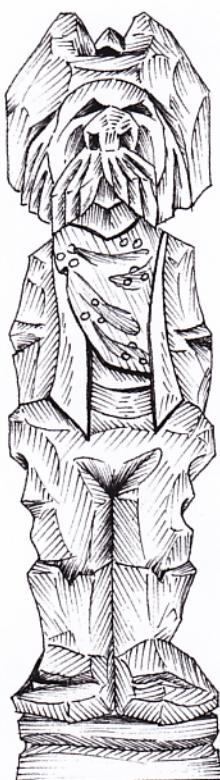
LEFT



FRONT



BACK



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Photocopy at 100% or desired size.

FOOTBALL PLAYER

BY GARY FALIN

PHOTOGRAPHY BY JACK A. WILLIAMS

When we're in the middle of the football season, the timing seems perfect to get out your tools and score a few touchdowns of your own by carving this caricature that I call *Pass the Bacon*. Note that in some of the photos, one side of the carving has been completed to compare the finished piece to the section being worked. Also, I don't give instructions for most of the rounding and wrinkle steps. Use your creativity to make the piece your own.

I use three different knives for a carving like this one. A knife with a large, narrow blade is excellent for the roughing out stages. For fine tuning, I use detail knives. Especially helpful is a detail knife with a flexible blade, which I make myself. Detail knives without a flex to them are commercially available from most knife suppliers. Typically the blade is between 1½" and 2" long, and is generally not as wide as a regular bench knife. The detail knife's pointed tip allows you to add the special touches that bring life to your carving.



My painting style is a combination of methods used by other carvers plus a few ideas of my own. Most of the painting is done in light washes, meaning thin applications of paint. Some parts of the carving, however, such as the teeth, eyes, and most metallic accessories, are done with full-strength colors.

The brushes I use are mainly pointed rounds. I believe I have more control with this kind of brush, and I can work in tight areas and without fear of getting paint where it doesn't belong. I also find these brushes load up nicely with paint. But you should try different brushes until you find the style and brand you prefer. When it comes to paints, I work with several brands of acrylics.



The tools recommended are my favorites, but use whatever it takes to get the job done.

Tools & Materials

Materials:

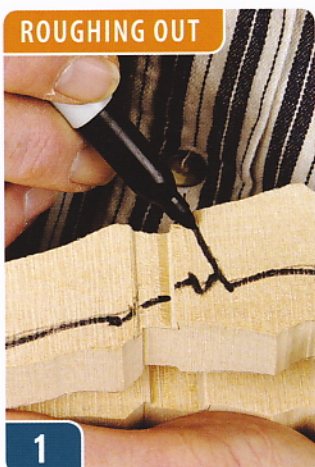
- Basswood 3" x 12" long for football player
- Wood of choice 10" x 5½" or choose your own dimensions for the base
- Acrylics: medium flesh, raw sienna, burnt umber, Moroccan red, brown iron oxide, metallic silver, butter cream, adobe red, white, black, iridescent bright gold, cadmium red light, blue stoneware
- 1 qt. boiled linseed oil
- 1 oz. turpentine
- ¼" length of burnt sienna oil paint squeezed out from a tube

Note: Mix the oil paint and turpentine, then stir it in the quart of boiled linseed oil

Tools:

- Knife with large, narrow blade
- Two detail knives (one is flexible)
- ⅜" 60° V-tool
- ⅝" 60° V-tool
- #11¼" gouge
- #11⅜" gouge
- #9⅝" gouge
- #9¼" gouge

ROUGHING OUT



1

Mark and rough out. Draw the arms, pig's tail, legs—his right foot and leg are forward—shoes and helmet. Begin roughing out to the lines using a #9⅝" gouge. I call it my hog tool.



2

Round and shape the legs Use the longer, narrow-bladed knife and/or the #9⅝" gouge. On the right, the carving is rough shaped using the narrow-bladed knife and the #9⅝" gouge.



3

Draw the helmet. Rough in the edges with a #11⅜" gouge.

SHAPING THE FACE



4

Shape the face "wedge." Use the #9⅝" gouge. Remove the waste between the arms and the pig with the #9⅝" gouge and a #11¼" gouge.



5

Draw the eye groove and the bottom of the nose. Cut the eye groove with the #11 1/4" gouge.



6

Cut the nose. The bottom of the nose is cut in with the 5/16" V-tool. Remove waste wood from the side of the nose with the #9 5/8" gouge.



7

Separate the eyebrows. Use the #9 5/8" gouge. Remove the curled chip at the helmet with the detail knife.

TIP

Important safety point
Properly dispose of any rags used with linseed oil by placing them in a water-filled, airtight container.

TIPS

Suggestions

- Practice the blushing technique explained in Step 46; it can be tricky to get right.
- Save some carving chips to test your colors on.
- Don't let the paint run from one area to another because one color does not easily cover another, especially when using washes.
- Keep a sharp detail knife handy for cleaning up any fuzzy grain and trimming off stray paint, which may bleed where you don't want it.



8

Cut the nose wings. Use the inside of a #9 1/4" gouge. Notice the angle of the cut. Remove the chip of the previous cut with the #9 1/4" gouge.



9

Cut the nostril. Use the #9¼" gouge and the detail knife.

REFINING THE FACE AND HELMET



10

Define the area where the face and helmet meet. Make stop cuts with the detail knife. Use the #9⅝" gouge and knife to cut the temple area back to the helmet.



11

Draw and cut the mouth. The smile, or in this case a grimace, line is cut with the #11⅜" gouge. Round the mound for the mouth with the detail knife. On the right, define the smile line with the same knife using stop cuts.



12

Draw the teeth and lip area. For the first cut of the mouth, use the #11⅜" gouge. Cut the philtrum—also known as an angel's thumb print, dent in the upper lip or, finally, the snout trough—with the #11¼" gouge and detail knife.



13

Create a plane for the teeth. With the detail knife, leave an arched flat area.



14

Draw and cut the teeth. Cut them with the detail knife using stop cuts. Make the teeth big.

15

Define the lower lip. Use the #11 ¼" gouge under the lower lip to make the little groove.



CUTTING THE EYES

17

Draw the eyes. Cut the upper eyelid straight in, about ¼" deep, with the detail knife.



16

Shape the chin, jaw, and shirt. Draw the chin and jaw area and shape it to the shirt with stop cuts. Use the longer, narrow-blade knife.



18

Create the eyeballs. Cut up to the upper lid with detail knife, creating the eyeball and leaving the lid about ⅛" thick.



Redraw and cut the top of the lower eyelid. Cut it straight in, about $\frac{1}{16}$ " deep, with the knife.

19



20

Round and shape the eyeball. Cut down to the lower lid with the detail knife, leaving the lower lid about $\frac{1}{16}$ " thick.



21

Define the crease of the upper lid. Use a $\frac{3}{16}$ " 60° V-tool. Carefully follow the contour of the first upper lid cut.



22

Finish the eyes. Draw a puffy bag under the lower eyelid and carefully run the $\frac{3}{16}$ " 60° V-tool around the mark, about $\frac{1}{8}$ " deep. Here, the lower lid is rounded to the shape of the eyeball and tucked under the upper eyelid. Now, round off the sharp edge left by the V-tool under the lower eyelid and the sharp edge left on the lower eyelid. Use either a knife or little flat gouge.



23

Draw and carve the helmet detail. Use a V-tool. The ear bulge is defined with the #11 $\frac{3}{16}$ " gouge.

DETAILING THE HELMET



24

Draw hands and define edges. Use a #11 $\frac{3}{16}$ " gouge. The $\frac{3}{16}$ " 60° V-tool is run between each finger. Right: Define fingers with the detail knife. Put on knuckle, wrinkles, and fingernails with the $\frac{3}{16}$ " 60° V-tool.

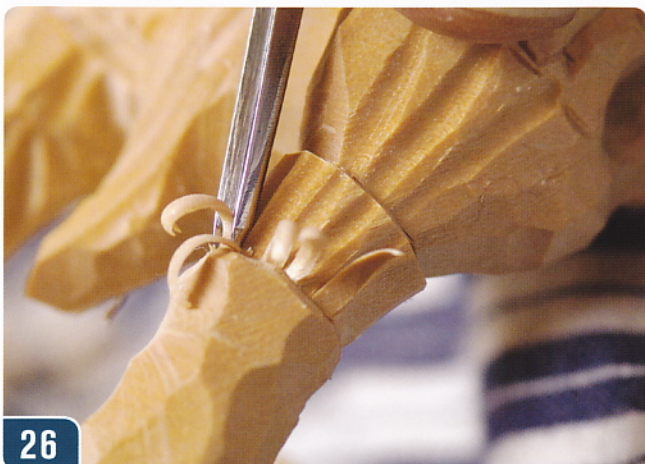


DETAILING THE HANDS



25

Finish the hands. With the #11 $\frac{1}{4}$ " gouge, make three cuts up the back of the hand to show the tendons.



26

Draw and cut the cuff of the shirt. Use a $\frac{3}{16}$ " 60° V-tool and detail knife. Cut in the elastic with a #11 $\frac{1}{8}$ " gouge in a series of parallel cuts.



27

Draw the pig's ears and cut them with the larger V-tool. Round the pig's body with the #9 $\frac{5}{8}$ " gouge and detail knife.



28

Draw and carve the pig's snout, mouth, and eyes. Cut the mouth with the larger V-tool. With the detail knife, carve in the nostrils and eyes. Carefully carve the tail in a short, curved shape. Save it for last.



29 Draw in the top of the pants and the shirt bottom. Cut them with the large V-tool and shape the stomach and back area with the knife.



30 Define the belt and loops. They are cut with the $\frac{3}{16}$ " 60° V-tool and defined with knife stop cuts.

CREATING THE FINAL DETAILS



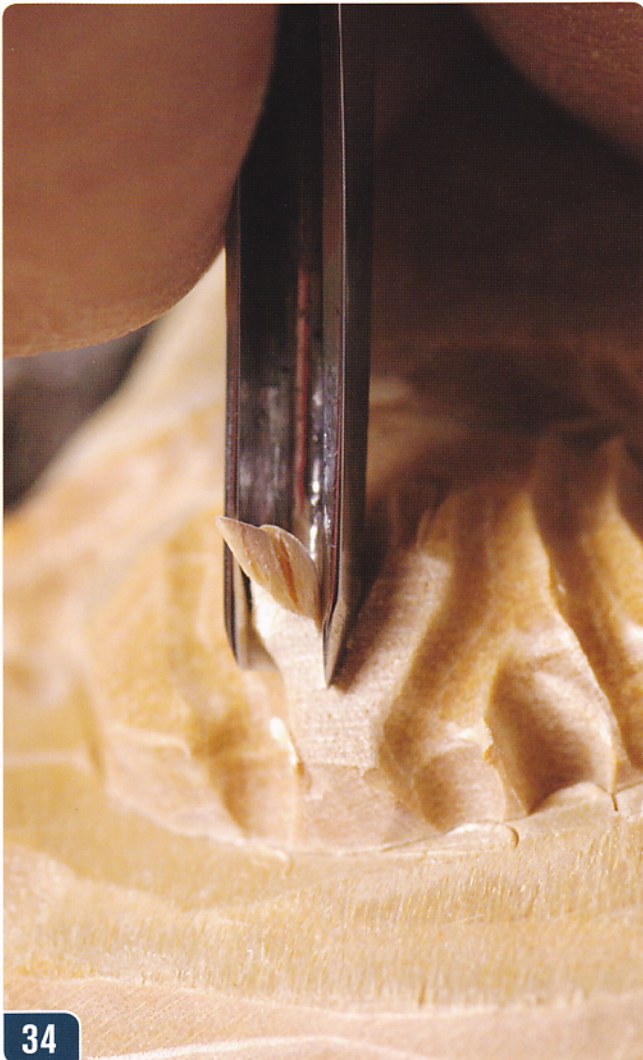
31 Draw and carve the belt and buckle. Use the $\frac{3}{16}$ " 60° V-tool. Then, define them with stop cuts. Cut the laces of the pants the same way. Draw the thigh pads.



32 Cut the thigh pads. Use a #11 $\frac{3}{16}$ " gouge and cut just enough so they are visible under the pants.



33 Finish the shoes. Shape them using the knife with the larger, narrow blade. Draw the laces and soles and cut them with the $\frac{3}{16}$ " 60° V-tool and the detail knife. On the right, the cleat holes are marked and drilled $\frac{1}{8}$ " deep. The cleats are made from a piece of basswood $\frac{3}{16}$ " square by $\frac{1}{4}$ " long, rounding one end to fit in the hole drilled in the sole. The remaining cleats are made from that same piece of basswood by cutting small pieces, rounding one end to go into the hole and shaping points on the other ends.



34

Carve the hair at the back of the helmet. Use the $\frac{3}{16}$ " 60° tool. Carve the texture with a #11 $\frac{3}{16}$ " gouge. Drill $\frac{1}{8}$ "-diameter holes for the helmet's ear holes or use a round bottom gouge to carve them.

BEGINNING PAINTING



35

Paint the flesh areas with medium flesh. Don't forget the elbow and the shoulder. Paint over the eyes, eyebrows, and teeth, which will be given their own colors in a later step. Then, let the paint dry thoroughly.



36

Apply raw sienna to the pants.



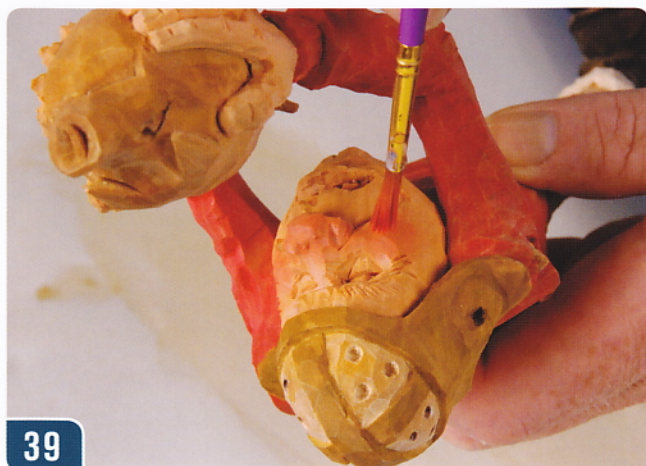
37

The ribs of the helmet are burnt umber.



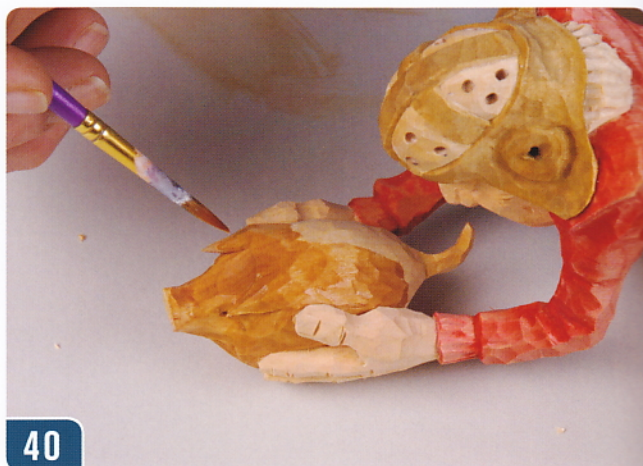
38

The jersey is Moroccan red.



39

A band saw mark is cut off and the area repainted.



40

The pigskin is brown iron oxide.

PAINTING THE FACE AND HANDS



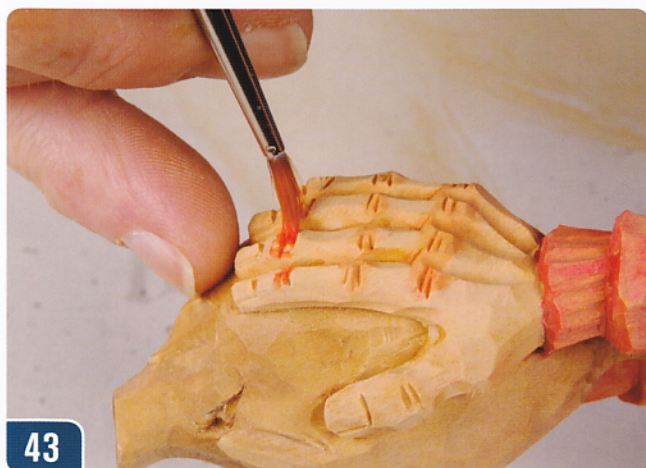
41

Add to the flesh areas. Go over all flesh areas, which should be dry by now, with an extremely thin wash of cadmium red light. You want only to tint the flesh, so the paint should be fairly transparent.



42

Apply blushing. The blushing step is done while the cadmium red light applied in the previous step is still wet. Dip the tip of the brush in full-strength cadmium red light and wipe most of it off on a paper towel. Carefully brush the red on the cheeks and nose. This can be done more than once to get the shade of blush desired but must be done while wet. Practice on a scrap until you get it right.



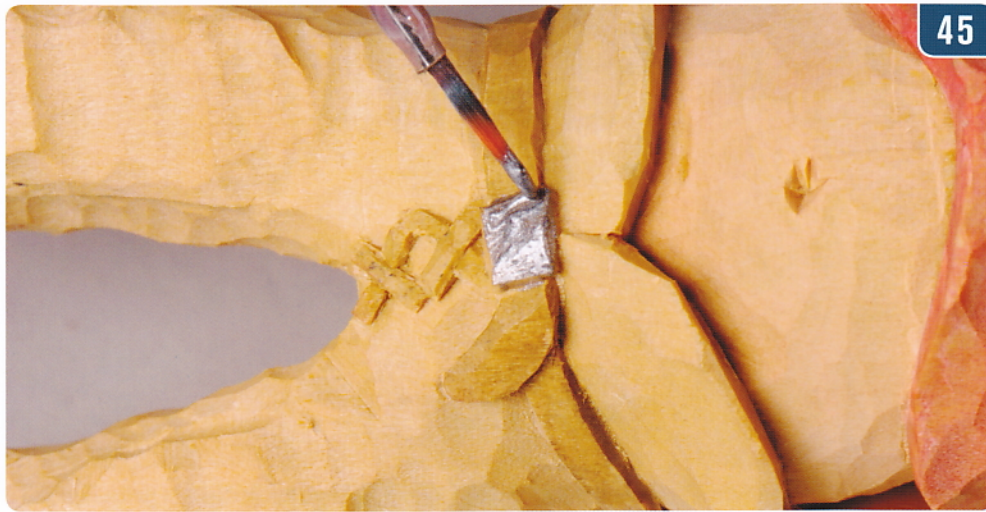
43

Blush the knuckles. The knuckle wrinkles are given the same cadmium red light blushing treatment.



44

Paint the spikes. Mix a small amount of black with metallic silver, both full strength, and apply to the spikes.



45

The belt buckle is metallic silver, full strength.

PAINTING THE FACE DETAILS



46

Apply full-strength butter cream to the eyeballs of the player and pig.



47

The teeth are full-strength butter cream.



48

The eyebrows are a 50/50 mix of black and water.

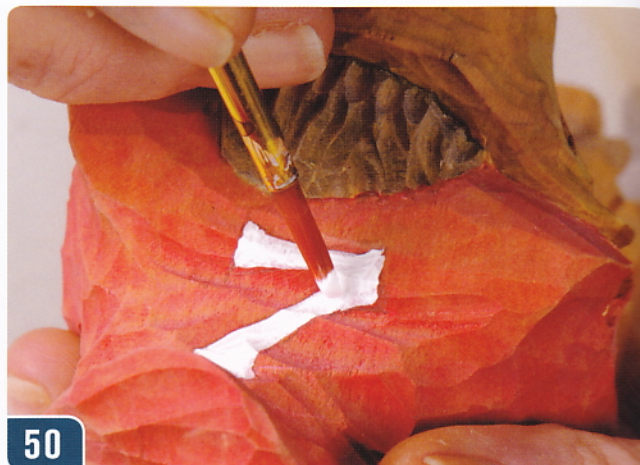
PAINTING THE UNIFORM DETAILS



49

The exposed shoulder pad is burnt umber.

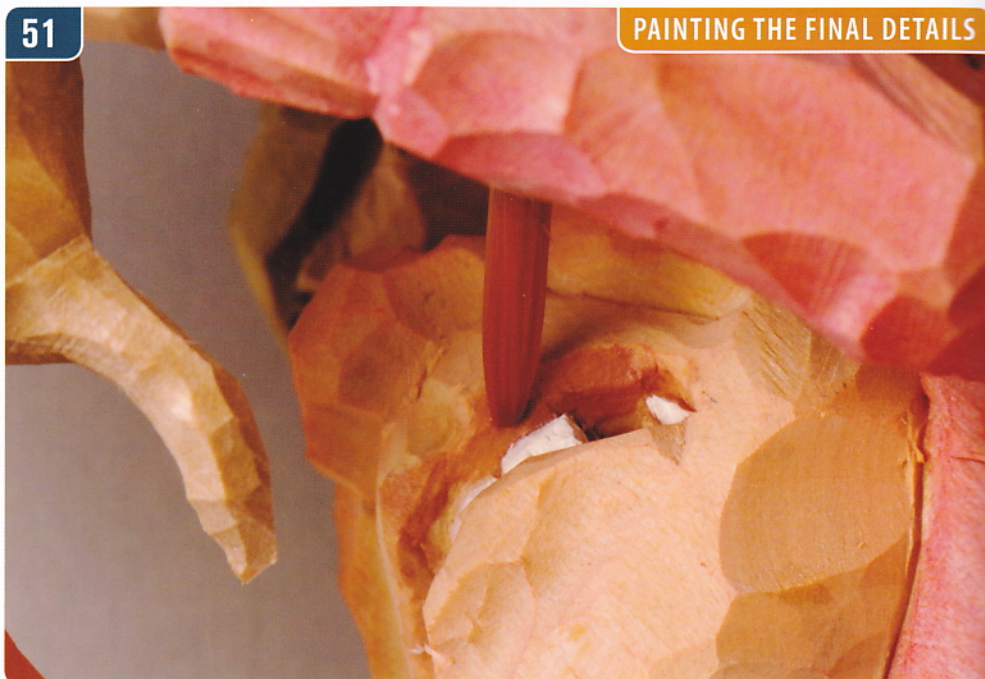
The lips are done with a thin wash of adobe red.



50

The number on the jersey is lightly penciled in and painted with full-strength white.

51



PAINTING THE FINAL DETAILS



52

The number is lined with full-strength black.



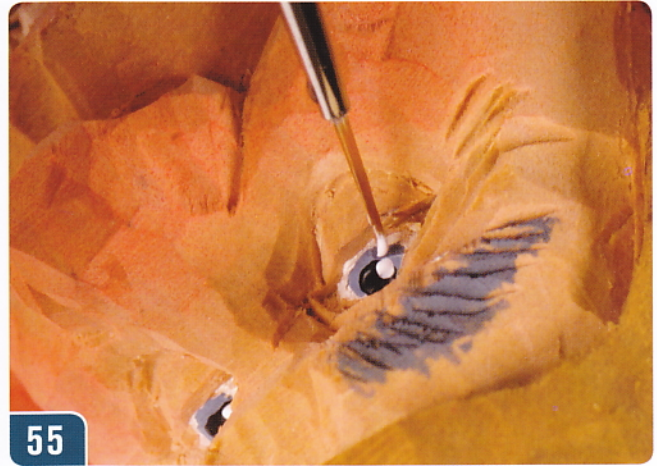
53

The iris is painted with full-strength blue stoneware.



54

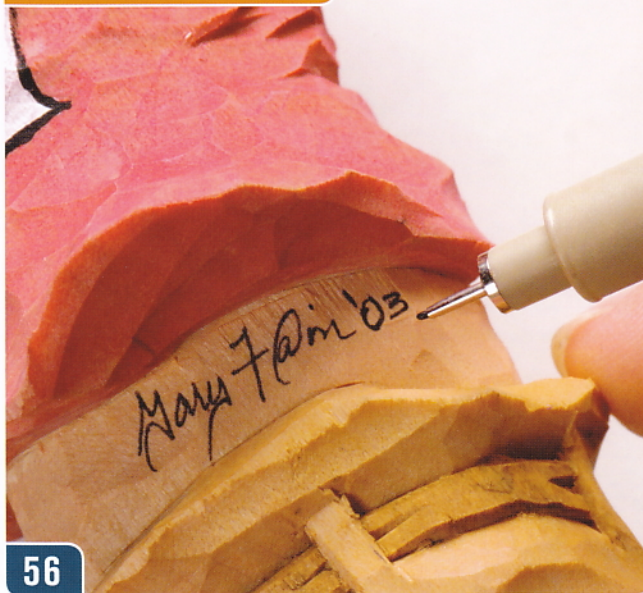
The pupil is full-strength black.



55

Full-strength white highlights the pupils.

SIGNING AND ANTIQUING



56

Sign the carving.



57

When it's fully dry, antique the carving.



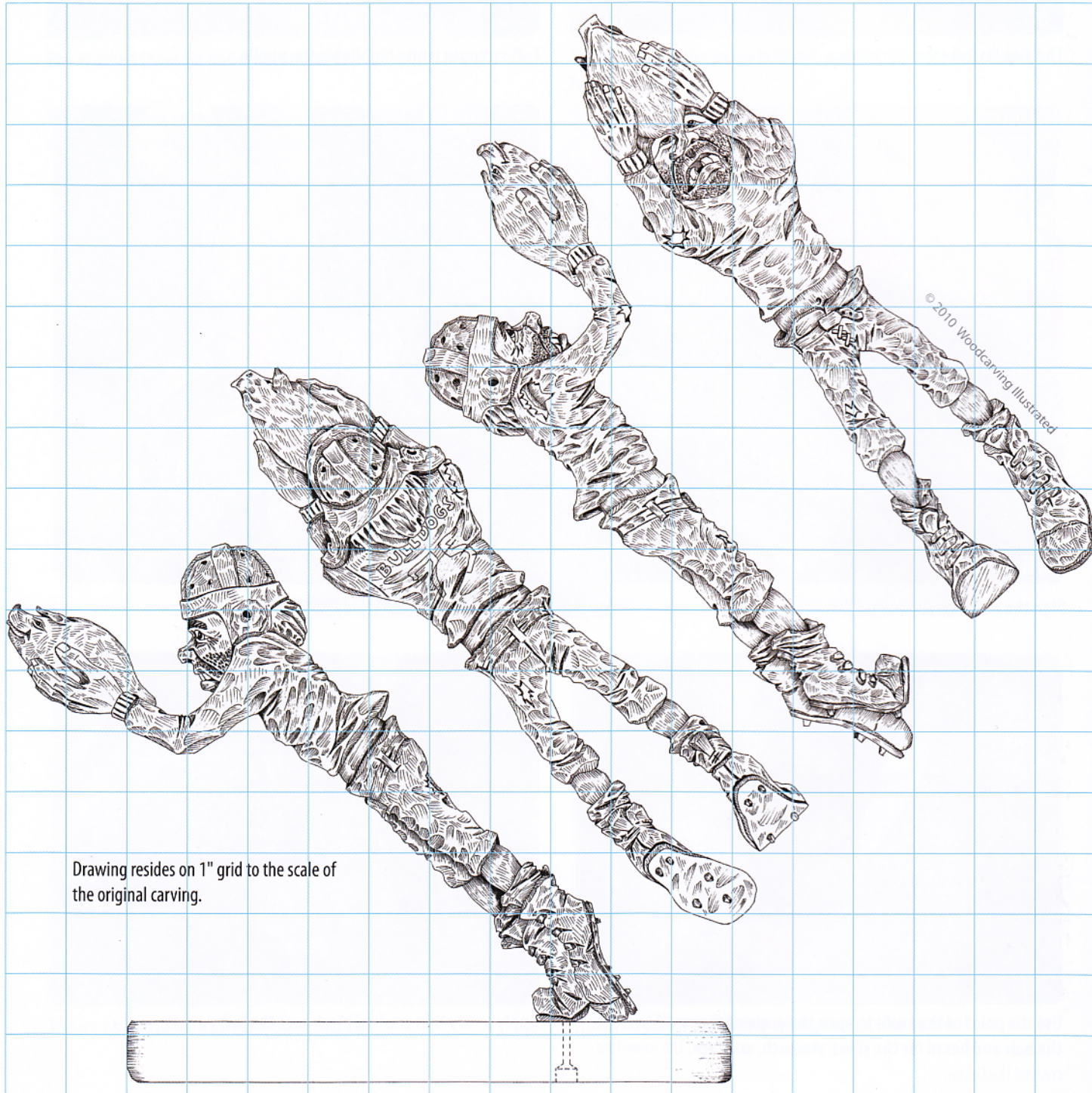
58

Use the point of the knife to open the grain of the wood to create the hair and beard for the shins, stomach, and face. The more hair created the better.



59

Apply a very thin wash of black over the hairy areas.



Drawing resides on 1" grid to the scale of the original carving.



HILLBILLY CHESS SET

BY MITCHELL CARTLEDGE

Most of my carvings tend to be small so I can move from an idea to a finished piece relatively quickly. After creating a few typical hillbilly caricatures, they took on a life of their own. It turned into a family feud on opposite sides of a chess board.

I'm not sure if the Hatfields and the McCoys played chess, but if they did, it might look like this set. The king and queen on the red side are the mother and father; the king and queen on the green side are the daughter and her soon-to-be husband—who has a fondness for moonshine. That's why the bishops accompanying Ma and Pa are preachers and the bishops on the opposing side are moonshine jugs. Mules are a fitting substitute for traditional knights and outhouses serve as a humorous replacement for the rooks.

The carving instructions focus on the pawns, who resemble their respective kings and patiently await instruction with their hands tucked behind their backs. The general technique is the same for all the pieces. I use a methodical approach to carving represented by the initials "RBD." The first step is "R" or roughing out the carving, which is followed by "B" or blocking out the shape. The final step before painting is "D," which stands for adding detail.

I use the Ortel V-gouge made by Denny Neubauer to rough out the carvings. The V-gouge has straight sides like a V-tool, but the point at the bottom is rounded like a gouge. It is very useful when roughing out and blocking in a carving.

Tools & Materials

Materials:

- 16 each 1 1/4" x 1 1/4" x 3 3/4" basswood (pawns)
- 4 each 1 1/4" x 1 1/4" x 4 3/4" basswood (rooks)
- 4 each 1 1/4" x 1 1/4" x 5 1/4" basswood (knights)
- 4 each 1 1/4" x 1 1/4" x 5 1/2" basswood (bishops)
- 4 each 1 1/4" x 1 1/4" x 6 1/4" basswood (kings and queens)
- Acrylic paint: mixture of equal parts raw sienna and burnt sienna (red pieces' overalls and base, add a bit of Mars black to the mixture for the red pieces' beard, hair, and shoes), dark flesh (skin), bright red (wash around the mouth), forest green (green pieces' hats), denim blue (green pieces' overalls), burnt umber (green pieces' shoes), light ivory (green pieces' shirts, all highlights, and dry brush for red pieces' beard, and eye highlight), brown iron oxide (flesh tone highlight wash), Moroccan red mixed with a bit of brown iron oxide (red pieces' shirts), yellow with a bit of orange (green pieces' hair)
- Boiled linseed oil
- Burnt umber oil paint
- Polyurethane

Tools:

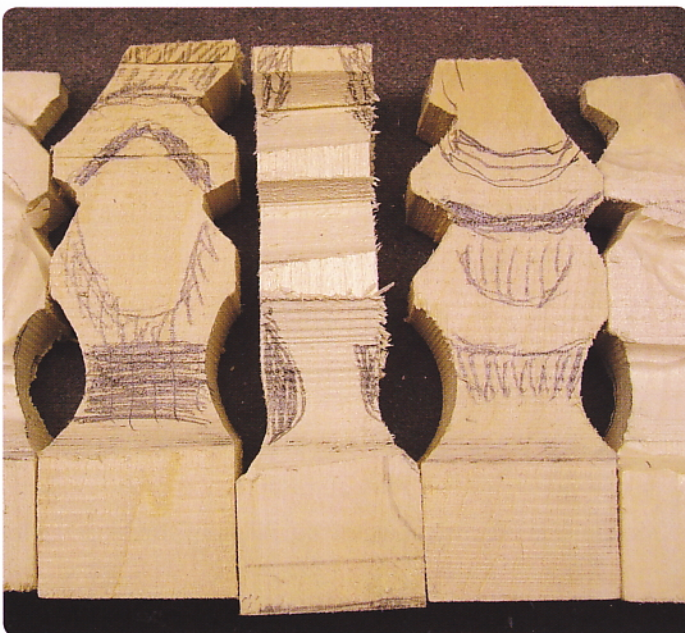
- Denny Ortel V-gouge or V-tool and gouge of choice
- Roughing knife
- Detail knife
- 1/2" #5 gouge
- 1/4" 60° V-tool
- 1/8"-wide deep micro gouge
- 3mm #11 gouge
- #4 round brush
- #0 round brush or toothpick (eye highlight)

CHESS SET: ROUGHING OUT



1

Cut the blank. Transfer the outline of the pattern to the front and side of the blank. Cut the side view of the design with a band saw. Start at the bottom, but stop about 1/8" from the top. Rotate the blank and cut the front profile. Use a carving knife to cut off the bit of wood holding the waste in place.



2

Rough out the front of the carving. Use the pattern as a guide and shade the areas to be removed on the front and side with a pencil. Use the V-gouge and a 1/2" #5 gouge to remove the waste wood around the arms, the forehead, the hat, and in the thigh and knee area.





Rough out the sides of the carving. Support the carving against the work bench and use the V-gouge to separate the arms from the back and hat. While this cut looks dangerous, moving in the direction of my holding hand, it is important to note I do not pull with my entire arm. Instead, a small cocking of the wrist gives me a controlled cut and prevents injury.



Rough out the feet. Use the V-gouge to separate the feet from the base on all four sides. Use the same tool to carve a line approximately $\frac{3}{8}$ " up from the bottom around all four sides of the carving. Make sure the distance from the bottom of the carving to the V-groove is consistent on all of the chess pieces. Round the head and hat with a roughing knife.

CHESS SET: BLOCKING OUT



Establish the facial landmarks. This is the beginning of the blocking phase, where you break the landmarks into smaller sections. Draw in the features and separate the features with a 3mm #11 gouge. Round off the cuts with a roughing knife. The eye sockets meet at the bridge of the nose. Separate the hair by removing wood from the face with the #11 gouge.



6

Block out the eyes and hair. Sketch in the eyes, nose, and hair. Use a detail knife to make stop cuts along both sides of the bridge of the nose up to the brow, and from the brow to the outside corner of each eye. Cut from the cheek area toward the stop cuts to free the chip. Define the face by making stop cuts and removing a sliver of wood at the hairline and under the hat brim.



7

Block out the nose, mustache, and hat brim. Use a detail knife. Remove triangular chips from under the nose and on both sides of the wings of the nose. Remove triangular chips from beside and below the mustache as well. Remove wood from under the hat brim to define the hat and the head. Block out the beard with the V-gouge.



8

Block out the back of the carving. Use the pattern as a guide to pencil in the separation of the arms and hands. Use the V-gouge to block out the arms and carve the bottom of the hairline. Use the V-gouge to separate the feet and legs. Use a roughing knife to add shape to the top of the hat and begin to round the arms and legs.

CHESS SET: ADDING DETAIL



9

Define the arms and hands. Outline the arms and hands with a 1/4" 60° V-tool. Use a detail knife to remove a triangular chip between the thumb and the heel of the hand. This helps to separate the fingers from the palm and produces a simple but effective representation of hands. Use a knife to add further separation to the bottom of the hair and beard.



10

Carve the hands. Use a detail knife to remove a bit more wood from the palms to suggest the fingers are curled up in a fist. Use a detail knife to carve two grooves between the three visible fingers. The fourth finger is hidden by the thumb. To further separate the palm from the fingers, remove a small triangular chip where the little finger meets the palm.



11

Define the clothing. Use a detail knife to outline the suspenders that run across the pawn's shoulder in the back. Remove small triangular chips beside the beard on the front to define the edges of the overalls. Carve a shallow groove at the hem of the pant legs to separate the shoes. Separate the legs with a triangular chip in the front and back, and shape the legs.



12

Shape the feet, legs, and beard.

Use a detail knife. Refine the separation between the pants and the shoes, and thin the heels under the pants. Separate the shoes from the base. Remove a few triangular chips in the pants to simulate creases. Carve a shallow groove to separate the soles from the shoe uppers. Use a 3mm #11 gouge to add flow to the beard.

CHESS SET: FINAL DETAILS



13

Carve the hair details. Use a 3mm #11 gouge to carve a few grooves in the beard, mustache, eyebrows, and hair. Remove small triangular chips where the mustache fits over the beard and along the bottom of the beard.



14

Carve the eye sockets. Make a stop cut along the eyebrow line with a detail knife. Make sure the cut is deepest where the eyebrow intersects the bridge of the nose. This will be the inside corner of the eye socket.



15

Add the pupils. Use a 1/8"-wide deep micro gouge to remove a small oval of wood. He's looking right, so his left eye is close to the nose. If the round chip doesn't pop out, deepen the stop cut with a detail knife.

FINISHING NOTES

Scrub the carving with an old toothbrush and liquid dishwashing soap. This removes any dirt, oil, or remaining chips. Rinse the soap off and check for any remaining chips.

While the carving is still wet, push the tip of a black permanent marker into the pupil hole and highlight the eyeball with undiluted light ivory paint. The rest of the carving is painted with acrylic paints thinned with water to a wash consistency. For most carvings, I mix the paints as I go and test the colors on the bottom of the carving's base. To get you started, I've listed the colors I use for the two opposing pawns in the materials list.

After you finish painting the carving, allow the paint to dry for at least four hours. If the flesh tones look a bit too bright, dilute brown iron oxide with water to make a very thin wash and paint the wash over the exposed skin. This warms up the flesh color and highlights the wrinkles around the eyes, nose, and mouth. Allow the paint to dry thoroughly.

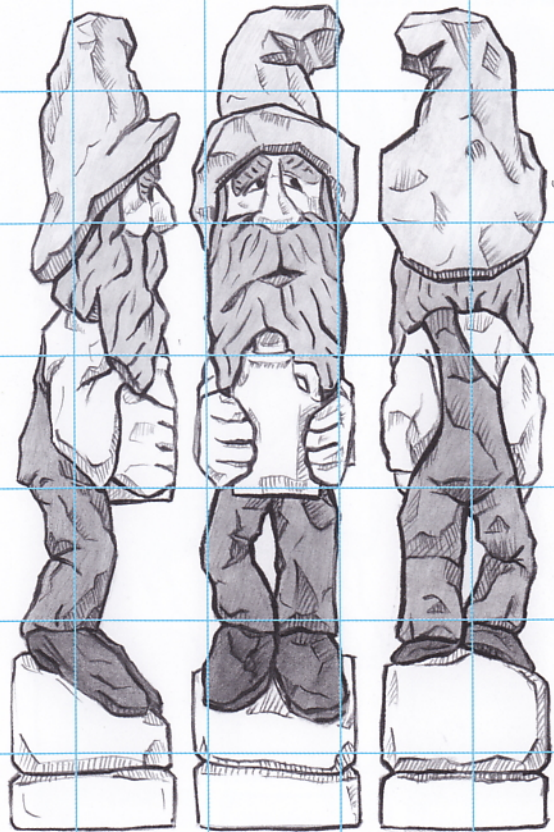
When dry, antique and seal the carving. Mix a dab of burnt umber oil paint with a quart of boiled linseed oil (BLO). Dip the carving in the mixture and wipe away the excess with a paper towel. Put the used paper towel in a water-filled container or dispose of it properly; BLO can spontaneously combust when it dries. Allow the finish to dry for a couple of days, and then apply a coat of polyurethane for extra protection.



16

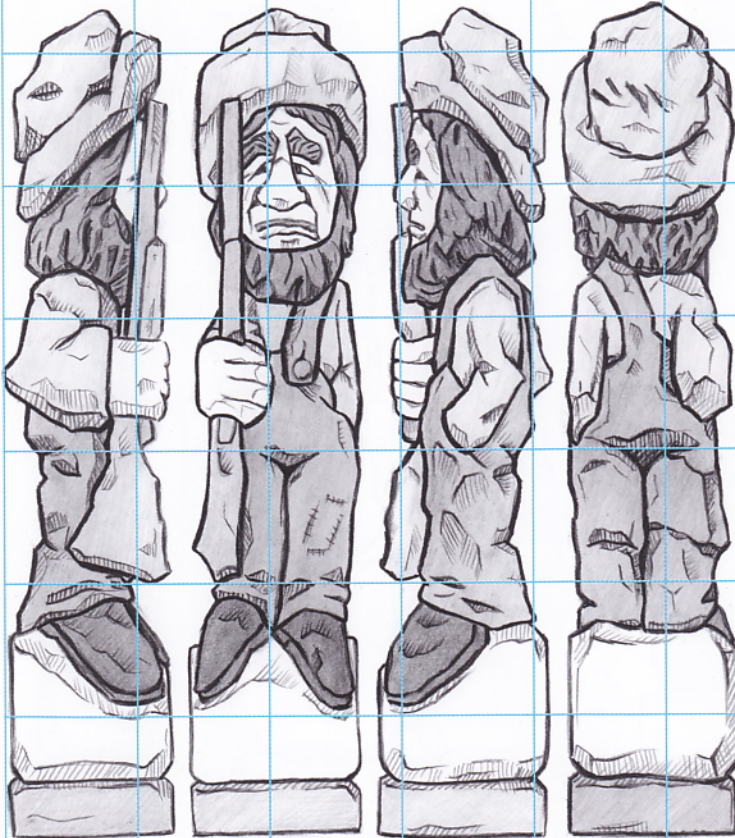
Finish the face. Use a detail knife to remove a small triangular chip from the outside corner of each eye. This makes it look like there are bags under the pawn's eyes. Go back over the carving and clean up any rough cuts.

King Patterns



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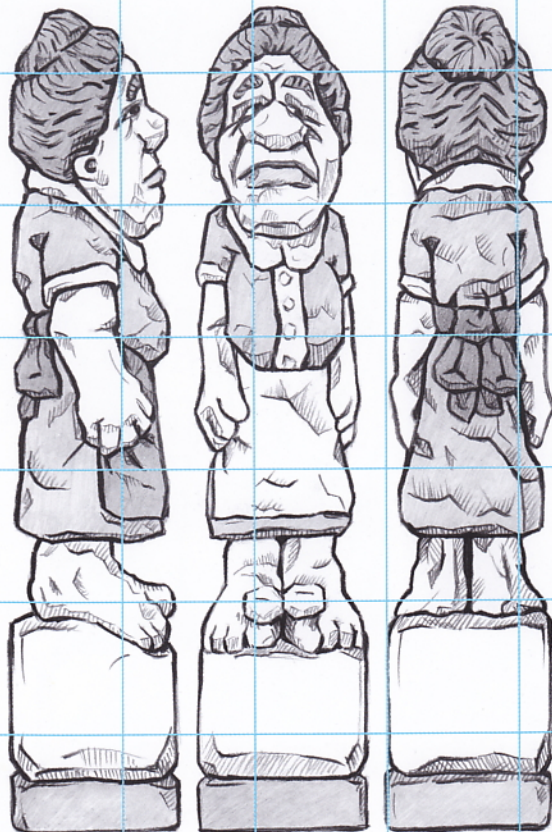
Patterns are drawn to scale on a 1" grid.
Enlarge or reduce to desired size.



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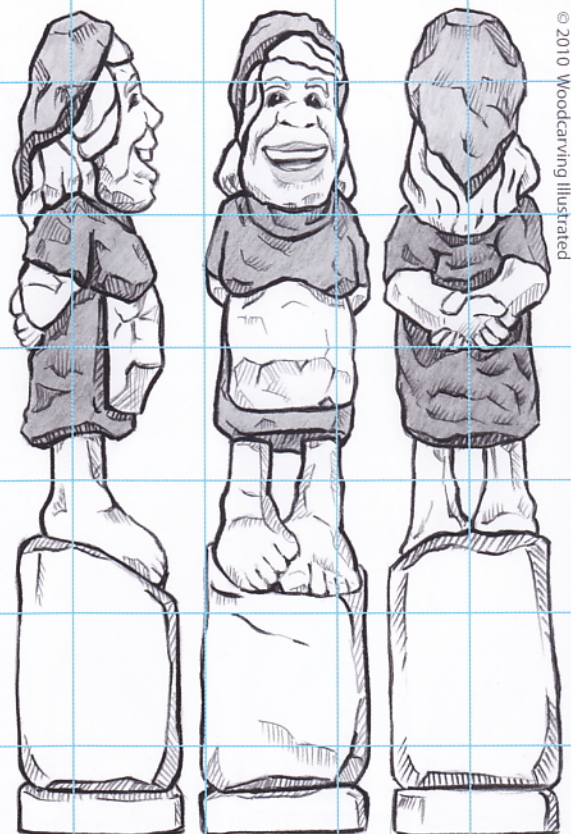


Queen Patterns



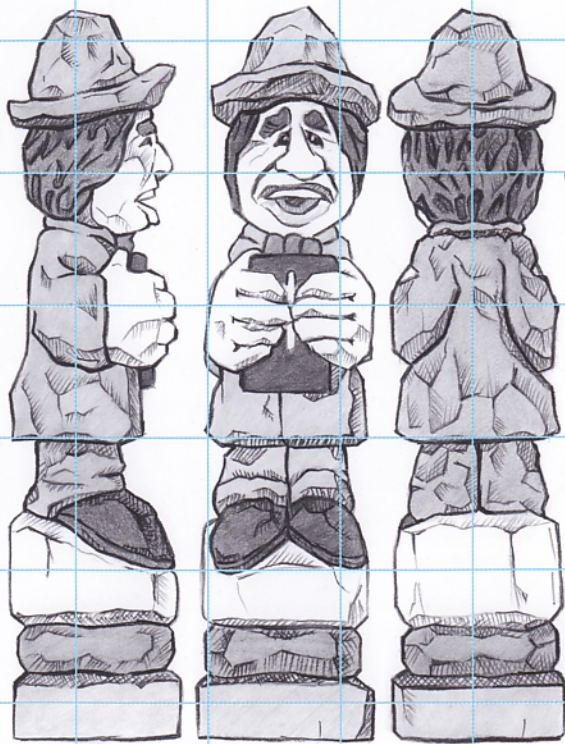
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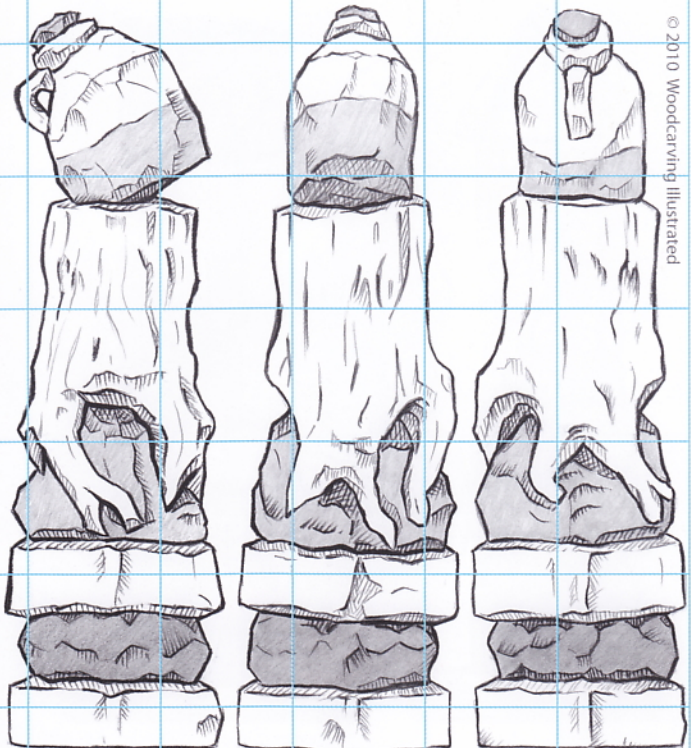
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Bishop Patterns



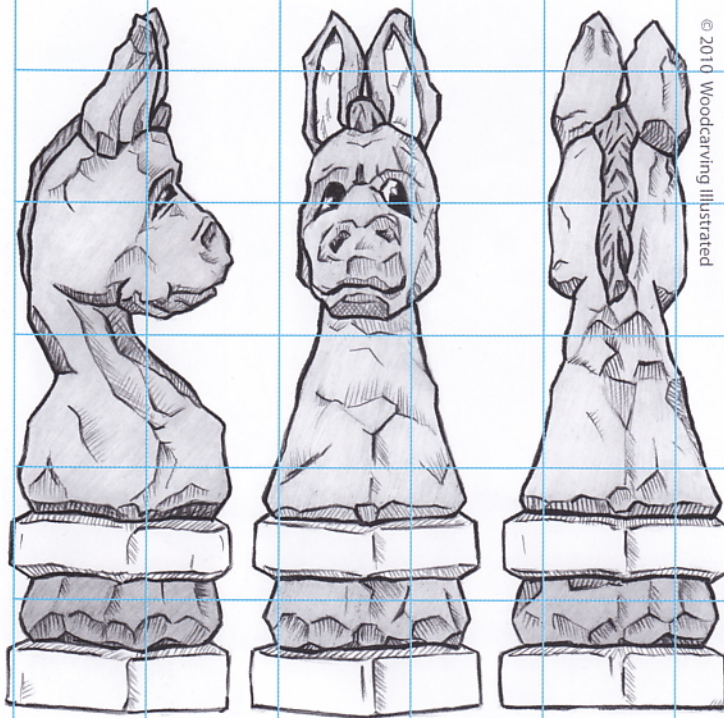
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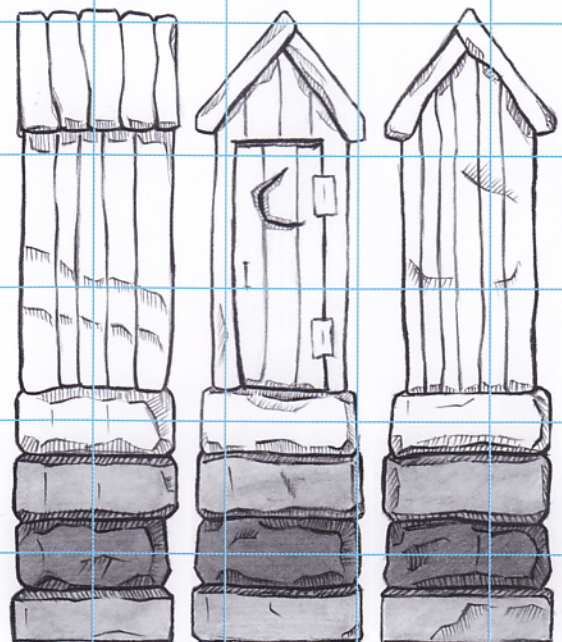
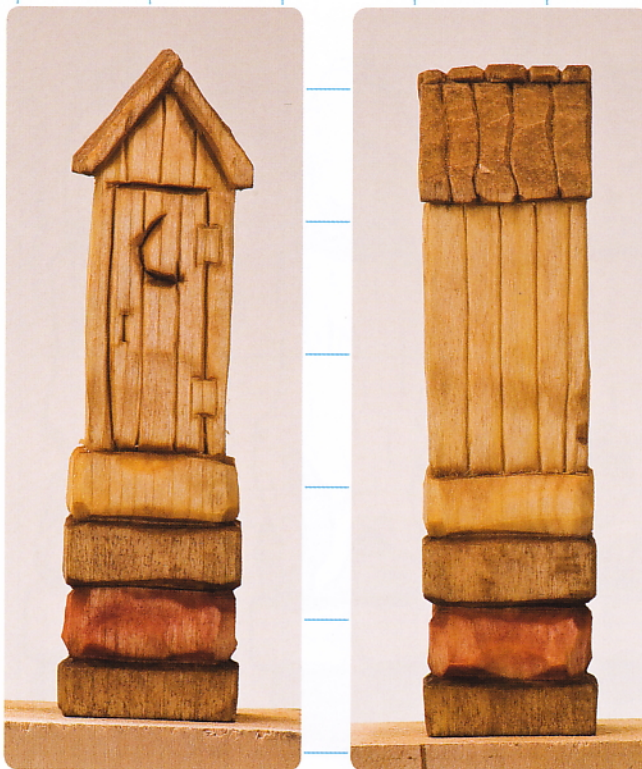
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Knight Pattern

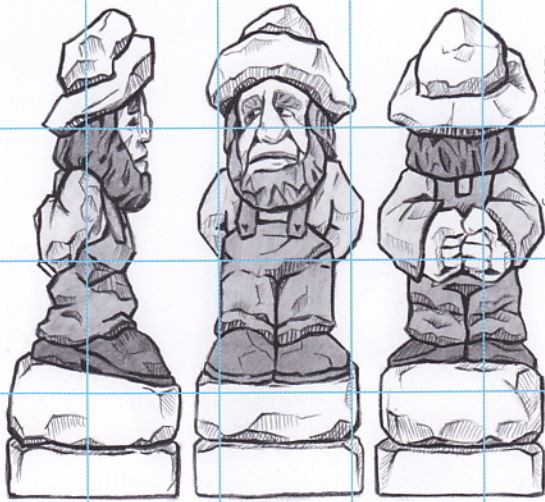


Patterns are drawn to scale on a 1" grid.
Enlarge or reduce to desired size.

Rook Pattern



Pawn Patterns



Patterns are drawn to scale on a 1" grid.
Enlarge or reduce to desired size.



BASEBALL LIGHT AND FAN PULL

BY STEVE BROWN

If you are looking for a project that can be a special gift to family and friends, add light and fan pulls to your carving repertoire. I've enjoyed watching my children, as well as the pros, play baseball, so my favorite theme of this carving genre is an outfielder robbing a hitter of a home run. But any character or subject can easily be made into a decorative and useful pull.

If you're not a baseball fan but are stumped for an idea, think about your favorite activities or characters. For example, a fishing pole, hunter's rifle, or tennis player's racquet can be the conduit for the pull. And if that fails to produce an idea, check out pictures in a magazine or newspaper.

I use basswood for carving pulls because it cuts easily, holds detail without chipping, and accepts acrylic paint very well.

My lineup of tools for this project included $\frac{1}{8}$ ", $\frac{1}{8}$ ", and $\frac{1}{4}$ " V-tools, a knife, $\frac{1}{8}$ " veiner, and a drill with a $\frac{1}{8}$ "-diameter bit. I begin by transferring the pattern onto the $1\frac{1}{2}$ "-thick wood using carbon paper. When you band



saw the cutout to shape, leave approximately $\frac{1}{16}$ " outside the pattern.

Using the knife, give the player the look of movement by carving the head with a tilt. The shoulders should be at an angle, which requires carving the feet at about a 30° angle. I separated the legs approximately $\frac{1}{16}$ " to $\frac{1}{8}$ " to give the carving more motion. For the face, carve a grimacing expression to show the player is trying hard to catch the ball. Note that the left ear should not have to be carved if the arm is very close to the head. The most challenging part of this project is carving the determined expression of the face. Carving a few teeth helps to achieve this look.

Tools & Materials

Materials:

- 3" x 3½" x 6½" basswood
- Boiled linseed oil
- Acrylic paints, colors of choice
- Rags or cloths for finishing
- Light or fan chain

Tools:

- ⅛", ⅙", and ¼" V-tools
- Detail knife or knife of choice
- ⅛" veiner
- Drill with ⅛"-diameter bit
- ½" - to ¾"-wide brush
- Paintbrushes

PAINTING PALETTE USING ACRYLICS

Cap – Black

Shoes – Black and maroon

Uniform – White with maroon and black stripes

Glove – Burnt umber

Ball – White with maroon stitches

Gums – Iron oxide

Teeth – Antique white

Eyes – Antique white

Iris – Navy blue

Pupils – Black (undiluted)

Hair – Golden brown

Blush – Maroon (dry brush)

FINISHING

After carving, seal the piece with full-strength boiled linseed oil. You may dip the piece or apply the oil with a small ½" - to ¾"-wide brush. Let your carving dry for four to six hours or until the wood isn't wet to the touch. Make sure to dispose of any rags you use in a sealed, water-filled container such as a Ziplock bag.

Once the carving is dry, use a ⅛"-diameter bit to drill a hole for the chain. Start by drilling halfway through the piece beginning at the center of the player's cap. Drill the remaining half starting between the shoes or legs until this hole connects with the first hole.

I paint light pulls with acrylic washes. In a film canister, mix three to five drops of paint to water filling one-third of the canister. After applying the wash coats, seal the piece with one to two coats of a clear matte spray.

I used apple butter brown as the antiquing medium. Use a wet brush and remove the excess with a damp cloth to achieve the shade of color you desire.

To attach the light pull chain, insert an 8" or longer length of chain through the ⅛"-diameter hole. Clip the chain bell on between the legs. Then, clip the chain connector on the other end of the chain. Regardless of the season or topic, using a carved pull to turn on a light or fan is bound to put a smile on the face of the user. And, the carving won't collect dust.



RIGHT



LEFT



BACK



Back View

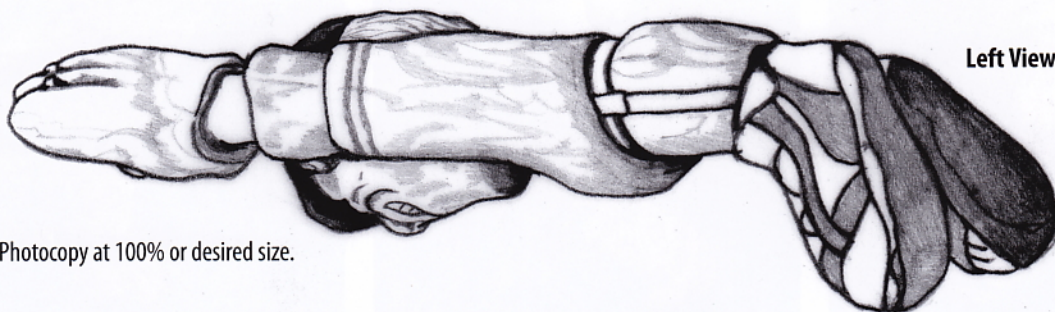


Front View

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Right View



Left View

Photocopy at 100% or desired size.



SIGHTING THE HOLE

BY RALPH ROGO

While watching golf tournaments, I have had the opportunity to observe how people involved in the game position themselves. There are definite stances taken when the ball is being addressed, when being hit, and even when the ball ends up in a sand trap or a water hole. Facial expressions take in a vast array of subtleties, including concentration, competitiveness, composure, and strategy. The not-so-subtle expressions range from broad smiles to painful grimaces. Whether looking at Tiger Woods or a Sunday golfer who shoots in the high nineties, body positions and facial language seem to follow patterns, and that helps make for caricature carving material.

I've carved several golfers, all in different poses, and one in particular has the player sighting the hole. Taking a squatting position, he has the club in one hand; the other hand is firmly on his thigh, a seemingly supportive posture I have often witnessed, especially among older golfers. Using the putter as a sighting gauge, my caricature figure has one eye squinting as he engages in mental math on just how to make the stroke.

Because caricatures tend to exaggerate realism, my sighting golfer has oversized feet, hands, nose, and ears, as well as a very lanky body. The expression is also an exaggeration, one that takes concentration and calculation to a comedic extreme. Even the clothing, which includes knickers and argyle socks, lends to a look that hopefully elicits at least a smile from carving fans.

A fair amount of wood can be removed from the block with a band saw before putting a knife to the cutout. I start with a piece of basswood that measures 3" x 3½" x 6". The challenges begin with removing wood between the bent legs. Before opening up that area with a knife and gouge, I make sure that I have the feet in place. With the feet firmly located, the rest of the figure flows from the bottom and up, and I manage to keep the anatomy looking like it belongs together. While caricature carving exaggerates, it still relies on how a body and its skeleton are put together.

After carving away wood between the feet and legs, I block in the figure without removing too much wood from any one area, keeping the figure on the heavy side. At this stage, I meet another challenge when I get to the face. I have to carve the facial features with the outstretched arm in the way, and create the squinting eye so that it lines up with the club-clutching hand. Despite the obstacles, I am able to make what I call a compound expression. One side of the face has a smile, and the other has a frown. You can almost hear the golfer saying, "This is serious. I have to make this putt. But I know I can do it."

When carving a hand that is grasping something, it pays to have an aid. I grip a golf club to study how my fingers curl, but I can do the same with a broom handle or even a large-diameter dowel. To make the golf club shaft, I use a ½"-diameter dowel and attach the carved putter head to it. I take extra care in drilling the hole through the hand so that the bit does not drift and exit in the wrong place. I also want the club to be perfectly vertical, so I sight my drill bit from different angles.

Given the right choice of colors, golfers can actually look glamorous. Bright, contrasting paints not only provide the carving with a sparkle, but also bring out the slight shadows that emphasize the body angles. For my golfing figures, I select oranges, maroons, grays, beiges, and salmon colors. When choosing paints, I prefer acrylics to which I add generous amounts of water. The mixes are usually more water than paint.

For the diagonal patterns on the socks, I set aside the brush and use a Micron pen available at craft and art supply stores. The ink is waterproof, the color will not fade, and I can apply my washes over it without worry that the color will be diluted.

To keep the finished golfer from getting knocked over, I mount him on a small walnut base. The size and neutral color of the wood actually serve to ground the golfer without taking away from the implied motion of the figure.

Tools & Materials

Materials:

- 3" x 3½" x 6" basswood
- ½"-diameter dowel
- Acrylic paints, colors of choice
- Finish of choice

Tools:

- Detail knife or knife of choice
- Gouges of choice
- Drill with bits to fit dowel
- Paintbrushes
- Black No. 005 Micron pen



RIGHT



BACK



LEFT



FRONT



Photocopy at 100% or desired size.



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DUCK TONIGHT

BY ARNOLD SMITH

Most of my carvings start out with a little story in my head. "This hunter, who happens to be a really poor shot, finally killed a duck and was really excited about it. He couldn't wait to eat it as he walked home, licking his lips and thinking—duck tonight."

I use basswood because it holds detail well. The head is carved separately, so I can experiment until I get the right pose. The arms, duck, and gun are also add-ons. I attach the arms with $\frac{3}{8}$ "-diameter dowels.

Rough out the carving on the band saw. Then, drill the holes for the neck, arms, gun, and duck.

Shape the wood and add details, working toward the holes. I use a Helvie knife with a 2"-long blade for most of the work and a $\frac{1}{4}$ "-long detail knife for tight areas. I switch to $\frac{1}{4}$ ", $\frac{3}{8}$ ", and $\frac{1}{2}$ " #11 palm gouges for making wrinkles and then deepen the wrinkles with a $\frac{3}{8}$ " V-tool.

For the hair, start with a $\frac{1}{4}$ " #11 palm gouge, and deepen the cuts with a $\frac{1}{8}$ " V-tool. The fur on the cap is carved with a $\frac{1}{8}$ " veiner. The eyes are carved using a detail knife, a $\frac{1}{4}$ " #11 gouge, and a 1" V-tool.

Tools & Materials

Materials:

- $2\frac{1}{2}$ " x 3" x 8" basswood (body)
- $2\frac{1}{2}$ " x $2\frac{1}{2}$ " x 3" basswood (head)
- $1\frac{1}{4}$ " x 3" x 4" basswood (bent arm)
- 1" x $1\frac{1}{2}$ " x 5" basswood (straight arm)
- $\frac{1}{2}$ " x 3" x $6\frac{1}{2}$ " basswood (gun)
- $1\frac{1}{2}$ " x $1\frac{1}{2}$ " x $5\frac{1}{2}$ " (duck)
- Acrylic paints: tomato spice, midnight blue, black, brown iron oxide, antique gold, cream, black iron oxide, white, blue
- Linseed oil
- Antique oak, oil-based stain

Tools:

- Carving knife (mine has a 2"-long blade)
- Detail knife (mine has a $\frac{1}{4}$ "-long blade)
- #11 gouges, $\frac{1}{4}$ ", $\frac{3}{8}$ ", and $\frac{1}{2}$ "
- V-tools, $\frac{1}{8}$ ", $\frac{3}{8}$ ", and 1"



RIGHT



FRONT



LEFT



BACK

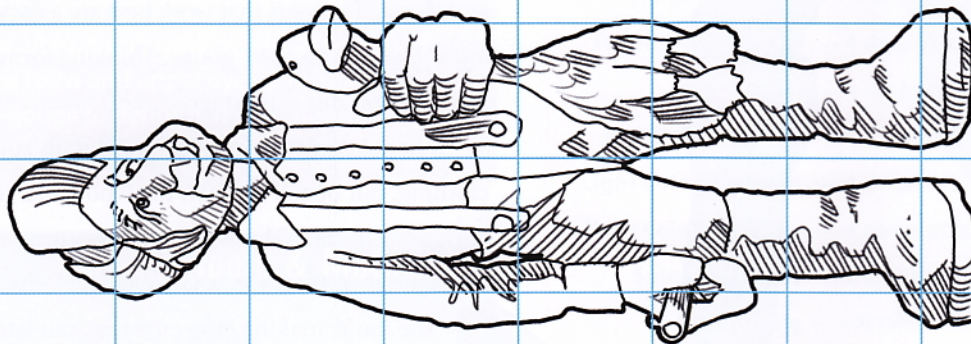
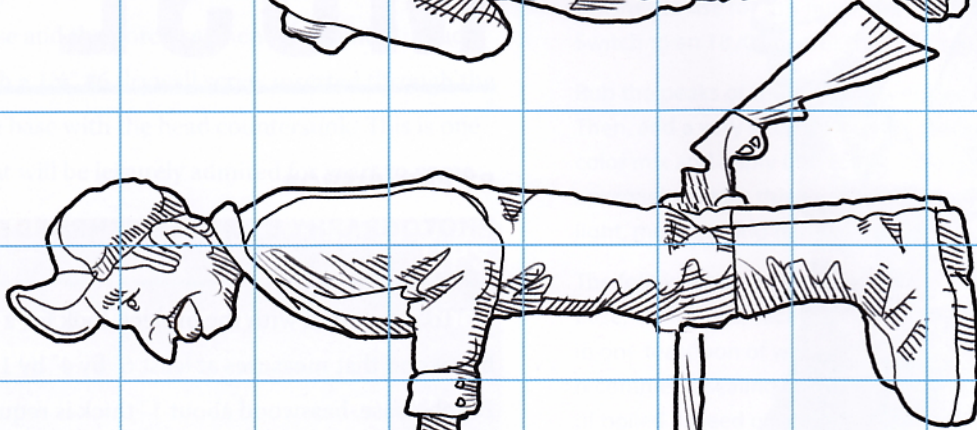
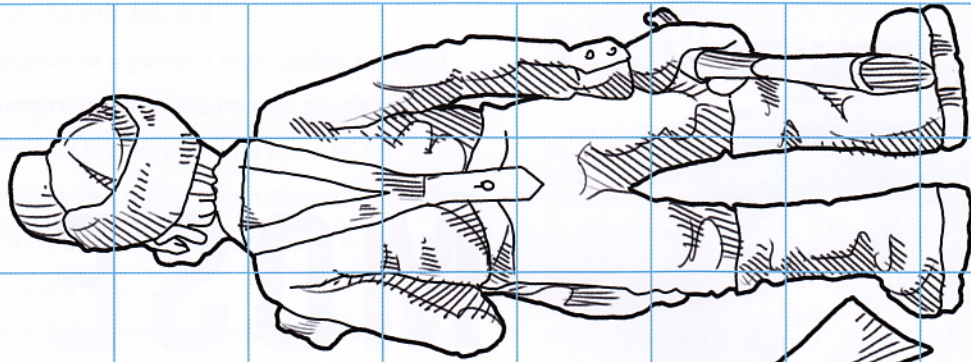
PAINTING

For most of the carving, I dilute 6 drops of acrylic paint with 1 tablespoon of water. The shirt and cap are painted with tomato spice. The pants are midnight blue. The suspenders, boots, and hair are 3 drops of black and 3 drops of brown iron oxide. Use the black wash to add shadows to the wrinkles, rolls of fabric, and around the heels and soles of the shoes.

I leave the exposed flesh the natural color of the basswood, but use tomato red wash to highlight the nose flares, smile line, tips of the ears, tongue, between the fingers, and on the knuckles. For the duck beak and feet, mix 3 drops of antique gold and 3 drops of brown iron oxide. The duck itself is painted with the same mixture used on the suspenders. Add a few breast feathers with a wash of cream. Paint the gunstock with a brown iron oxide wash, and mix 3 drops of black iron oxide and 3 drops of midnight blue for the metal on the gun. Paint the eyes with undiluted white and blue.

After the paint has dried, dip the carving in a mixture of 1 quart linseed oil and 4 ounces antique oak, oil-based stain.

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Drawing resides on 1" grid to the scale of the original carving.





MOSE

BY PHIL BISHOP

PHOTOGRAPHY BY ROGER SCHROEDER

To get started with the project, look for a piece of basswood that measures at least 6" by 4" by 12" long. For the base, basswood about 1" thick is required. The wood selected must be light in color for the grain to show through the paint.

After band sawing to shape both the front and side profiles, round all of the corners and work to create flow and shape. The tools that work best are a carving knife with a 1½" blade and a #9½" gouge. Thinking form, not detail, is important at this early stage.

When it comes to establishing details such as the clothing, put pencil lines on the wood and go over them with a 60° V-tool. These become reference lines that won't smudge or wear away. Go over the V-tool lines with the knife, making stop cuts that can later be undercut to create bold shadows, if necessary.

For wrinkles and creases at the bend of the elbows, knees, and across the top of the boots, start with a 6mm veiner, then return with a ¼" 60° V-tool. The veiner is used to create soft wrinkles in the clothing and the V-tool provides sharp wrinkles where needed. But I don't recommend that you get carried away with the V-tool for this caricature.

I find the hands and especially the face are usually the most problematic areas. With the hands, however, two good references are right in front of you to study and copy if necessary. For the face, you have the pattern as a guide, but there's no reason not to be creative.

The base, carved and detailed from one piece of wood, is my representation of a porch. Large stones, exposed on opposite corners, support the boards, much as you would have seen in a Western town. I use a ¼" 60° V-tool to define the boards and rocks. I then stop cut the V lines with a knife. To create wood grain texture, I work with a #3 or #5 gouge and a V-tool.

Once Mose and the porch segment are painted, attach the figure with a 1½" #6 drywall screw inserted through the bottom of the base with the head countersunk. This is one caricature that will be leisurely admired for years to come.

TIPS

Here are some quick tips for working on the head features:

- For the face, start with a notch of equal depth at the top and bottom of the nose. Make a gouge cut along the sides of the nose to the inside corners of the eyes. Use a small gouge for the wings of the nose.
- Outline each ear with the ¼" 60° V-tool and taper from front to back and from top to bottom with a knife. Use a #9½" gouge to hollow out the ears.
- For the eyes, use a 2mm veiner to cut a separation between the brow and upper eyelid. You can paint the iris or use a gouge to define it. If you choose the gouge, push it into the wood until the fibers are severed.

Tools & Materials

Materials:

- 6" x 4" x 12" basswood (figure)
- 1" thick basswood (base)
- Acrylic paints
- Boiled linseed oil
- Artists' oil color: burnt sienna
- 1½" #6 drywall screw

Tools:

- Carving knife with 1½"-long blade
- #9½" gouge
- #3 or #5 gouge
- Cut-resistant glove
- ¼" 60° V-tool
- Larger 60° V-tool
- 2mm and 6mm veiner
- #5 and #6 synthetic round paintbrushes
- 18/0 liner

PAINTING TIPS

All of the colors used for Mose are acrylics, which are available in most hobby and craft stores. My formula for making a wash of paint is simple: measured drops of paint mixed in a teaspoon of water. Inexpensive plastic paint trays, which are easily cleaned or disposed of, are a must. The best brushes to use for this figure are #5 and #6 synthetic rounds. Switch to an 18/0 liner for the eyes.

Rub the peaks of the clothing wrinkles with a wet rag. Then, add a very small amount of black to the appropriate color mix and apply that to the valleys of the wrinkles. This approach creates three values of color for dramatic effect: light, medium, and dark.

The following are my painting notes for the caricature and base. In all cases, except where noted, the drops are mixed in one teaspoon of water. After the carving has dried, I recommend sealing and antiquing the wood with a coating of boiled linseed oil and an artists' oil color of burnt sienna. Mix a ⅛"-long squeeze-out of paint with one quart of the linseed oil.

Skin Tone — 2 drops of medium flesh + 1 drop of caucasian flesh

Highlights on Skin — 1 drop of tomato spice

Faded Denim Jeans — 4 drops of bonnie blue

Shirt — 4 drops of cinnamon

Hat, Belt, and Hair — 5 drops of brown iron oxide

Light Color on Boots — 4 drops of pigskin

Dark Color on Boots — 4 drops of black green

Soles and Heels — 2 drops of black

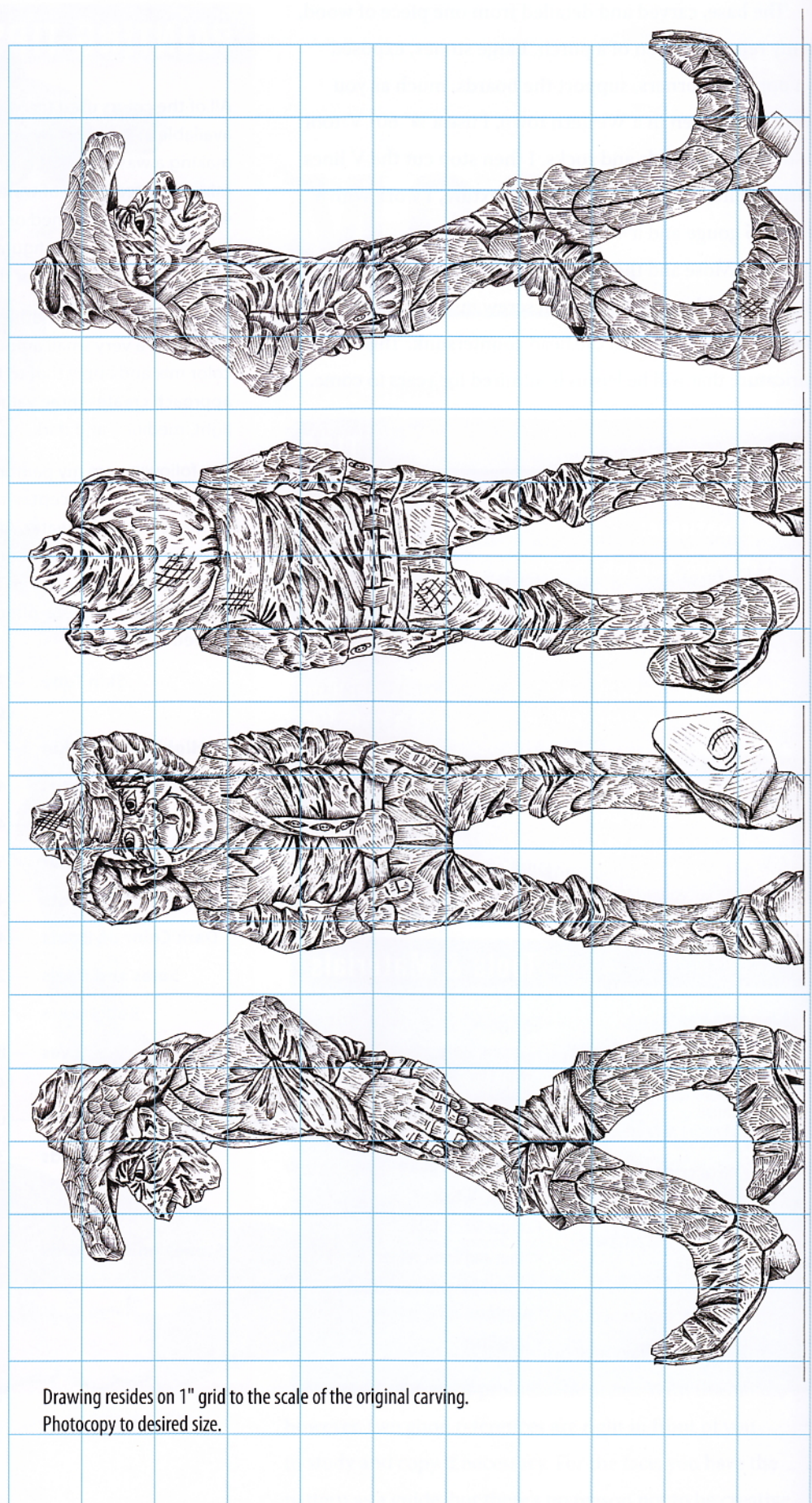
Belt Buckle — Metallic silver straight from bottle

Eyes — Black, white, and blue heaven directly from bottle

Buttons — undiluted white from bottle

Porch Boards — 3 drops of hammered iron; for highlights, rub with a rag and shade with 1 drop of black green

Stones under Boards — 3 drops of terra cotta



Drawing resides on 1" grid to the scale of the original carving.
Photocopy to desired size.

SAILOR WITH FLAG

BY ROSS OAR

My *Sailor with Flag* composition was inspired by two events more than 40 years apart. The first was my service in the Navy from 1958 to 1960, as a torpedo man aboard the *USS McCaffery*. The second was an upcoming reunion with my shipmates where the carving would be my contribution to a fund-raising raffle.

I first sculpted a clay model of the sailor. Clay offers a three-dimensional form from which to copy; it also serves as a model for establishing more animation than I might achieve otherwise with paper patterns and illustrations.

While I've had many years of experience carving figures, the unfurled flag was something I had not done. To visualize how to carve it, I used a piece of heavy paper laid flat and drew the rectangle for the flag, adding the stars and bars. I then rolled the paper like a cone, folded and glued it to a dowel to have a model to study when I carved and painted.

I based the sailor's uniform on one I wore while serving aboard the *USS McCaffery*, a destroyer escort for the aircraft carrier *Wasp*. The insignia on the sailor's left arm is the torpedo man's rating. The service awards carved on the chest represent marksman and service time.

As for most of my projects, I used basswood. The wood is easy to carve and holds details well. I believe it is the best wood for carving caricatures. The sailor was created from a basswood block about 5" thick by 6" wide and 14" long. The basswood flag began 8" long and 4" square. The flagpole is a length of dowel.



Tools & Materials

Materials:

- 5" x 6" x 14" basswood (figure)
- 8" x 4" basswood (flag)
- Length of dowel (flagpole)
- Acrylic paints
- Artists' oil colors
- Finish of choice

Tools:

- 1½"-long carving knife
- #9 and #10 gouges
- 6mm fishtail gouge
- 12mm 75° V-tool
- Paintbrushes of choice for paint and finish

CARVING TIPS

My arsenal of tools includes a 1½" carving knife, #9 and #10 gouges, a 6mm fishtail gouge, and a 75° 12mm V-tool. After band sawing the cutout to shape, I started with a #9 12mm gouge to rough out the two pieces. Then, I gradually worked on the details, not overdoing any one area. Making a lot of small cuts with gouges gives me a cleaner-looking surface. Typically, I cut across the grain a lot because basswood yields the desired cuts without splitting or chipping.

For the inner part of the flag, I used a knife and several different gouges—especially #9s and #10s. I finished the inside with a fishtail gouge and the outside with a knife to make it smooth.

If I am carving steadily, I usually stop my tools every 15 or 20 minutes. To keep up the momentum and save some time, I may have in front of me two or three gouges and as many as six knives of the same size; when one gets dull, I'll reach for another so I don't have to stop and stop.

PAINTING NOTES

As I do with other carvings, I painted the face and hands first. These are areas that can be problematic and may take some time. To achieve skin tone, I mixed small amounts of yellow and red oil paints on plastic lids, playing around with the colors until the mixture suited my eye.

The sailor's uniform is an acrylic blue, but I stippled burnt umber under the arms and in other places where I wanted to create shadows. To highlight high spots, such as where the shoulders and elbows stand out, I stippled with white, adding more water to the paint so the material looks stretched.

To dry the acrylics quickly, I used a hair dryer. For the oil colors, I added a cobalt dryer, which helps dry the paints in a day. This additive is available at most hobby and artists' supply stores.

A few words of advice: Take your time and be as meticulous as you can with the painting. Poor painting techniques will ruin even a great carving.



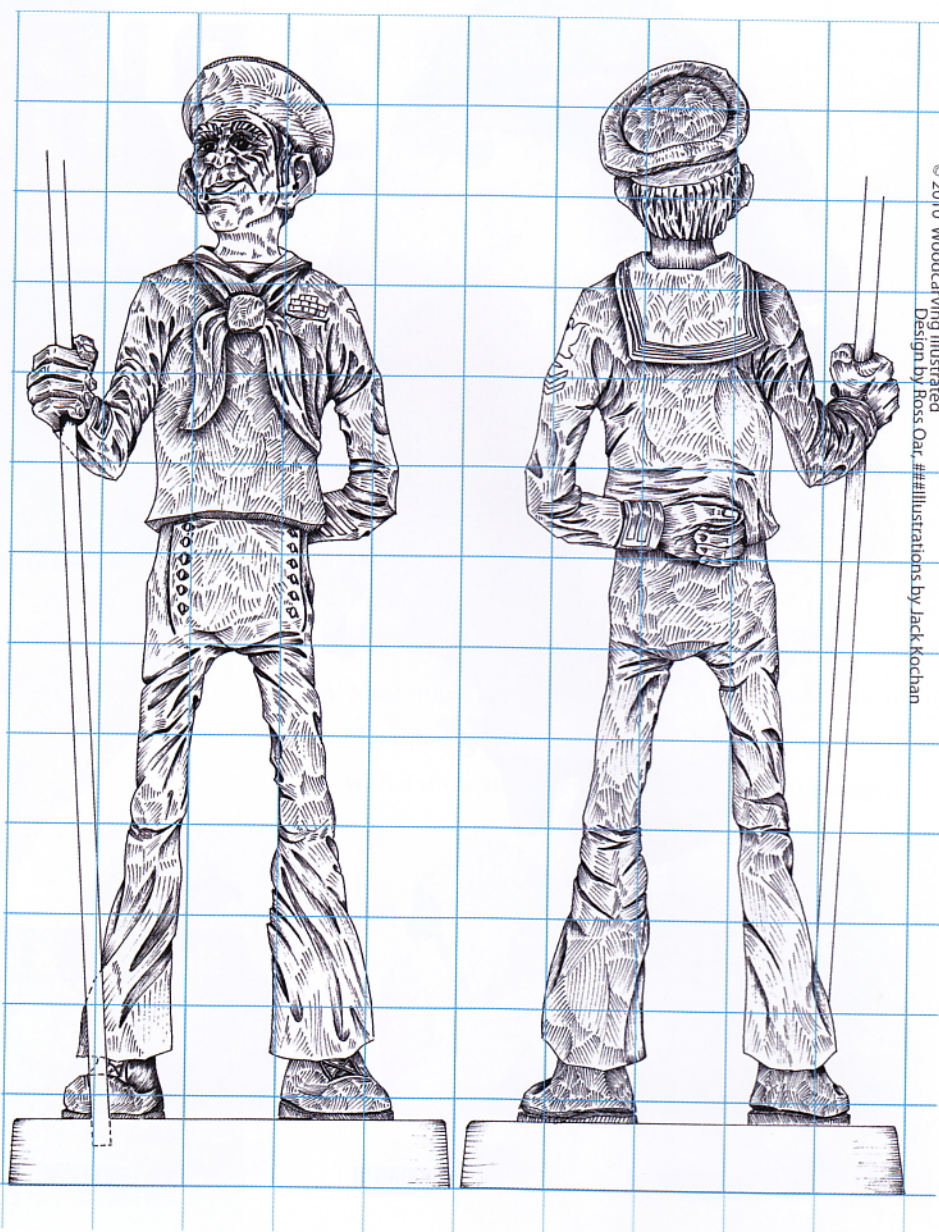
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BACK

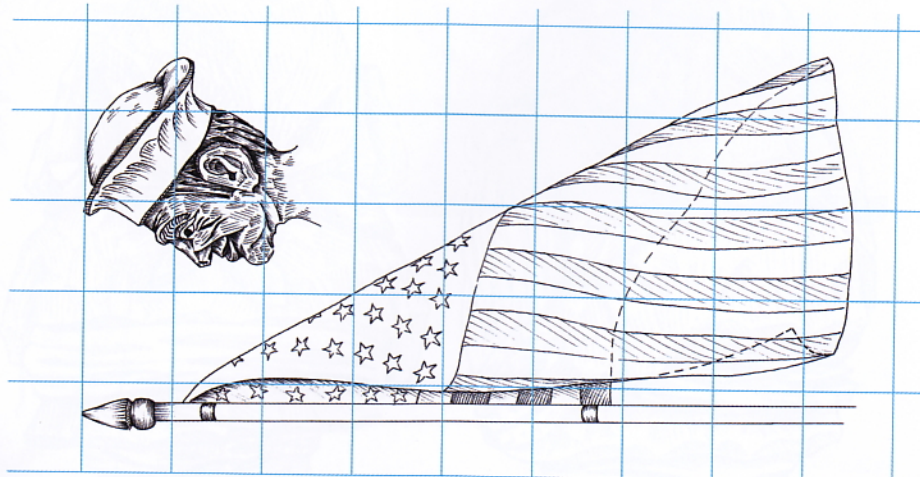


LEFT



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Design by Ross Oar, #111 Illustrations by Jack Kochan

Drawing resides on 1" grid to the scale of the original carving. Actual size of original is 14" in height. Photocopy to desired size.



CARVING TIPS

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RIGHT



BACK

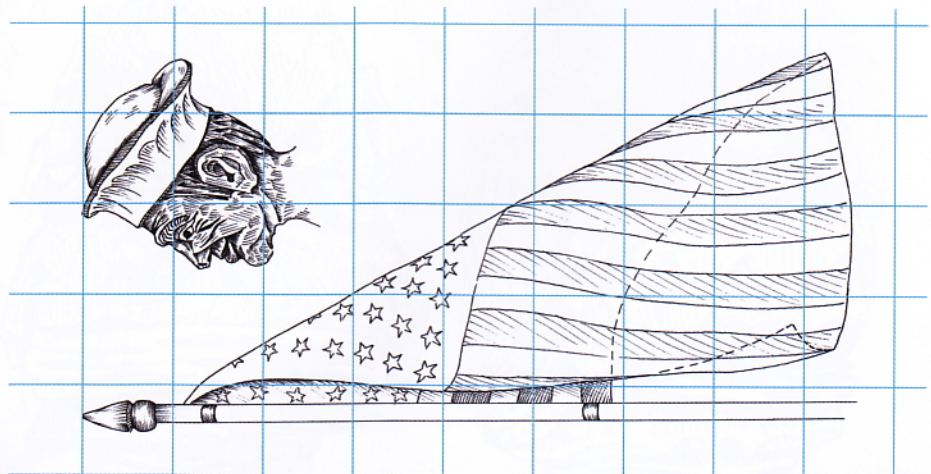


LEFT



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Design by Joss Oar, #Illustrations by Jack Kochan

Drawing resides on 1" grid to the scale of the original carving. Actual size of original is 14" in height. Photocopy to desired size.



PIRATE

By Skylar Johnson

Tools & Materials

Materials:

- 3½" x 5" x 5" basswood or wood and size of choice
- Acrylic paints
- Finish of choice

Tools:

- Carving knife, detail knife, or knife of choice
- Gouges and V-tools of choice
- Paintbrushes and applicators of choice for paint and finish



BACK



RIGHT



LEFT



Photocopy at 100% or desired size.

BOGIE

By Pete LeClair

I use only basswood for my carvings. I find that it is hard enough to hold detail and soft enough for everyone to carve. The best advice that I can give to the beginner carver is:

1. Learn to sharpen your knife and gouges.
2. Purchase the best basswood available.
3. Practice, practice, and practice more.
4. Most important, caricature carving is a hobby for most of us, and as with any hobby, it should be fun. Carve with a smile and give your carving buddies a zinger.



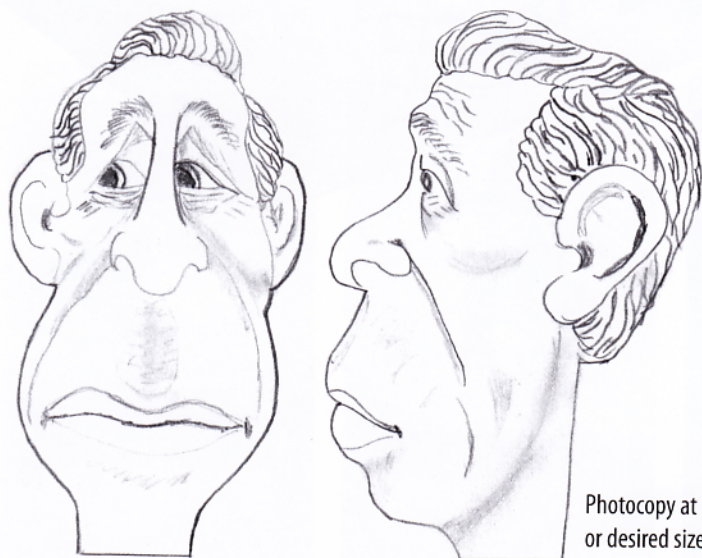
Tools & Materials

Materials:

- 2½" x 2½" x 4" basswood or wood and size of choice
- Acrylic paints
- Finish of choice

Tools:

- Carving knife, detail knife, or knife of choice
- Gouges and V-tools of choice
- Paintbrushes and applicators of choice for paint and finish



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or desired size.



SIDE

ROCK SINGER

BY PETE LECLAIR

I get most of my ideas from magazines, newspapers, and the internet. When I find something amusing, I rework it for carving. I use a knife and four gouges to carve my projects; the knife does 90% of the work. My carvings are painted with a series of acrylic paint washes.



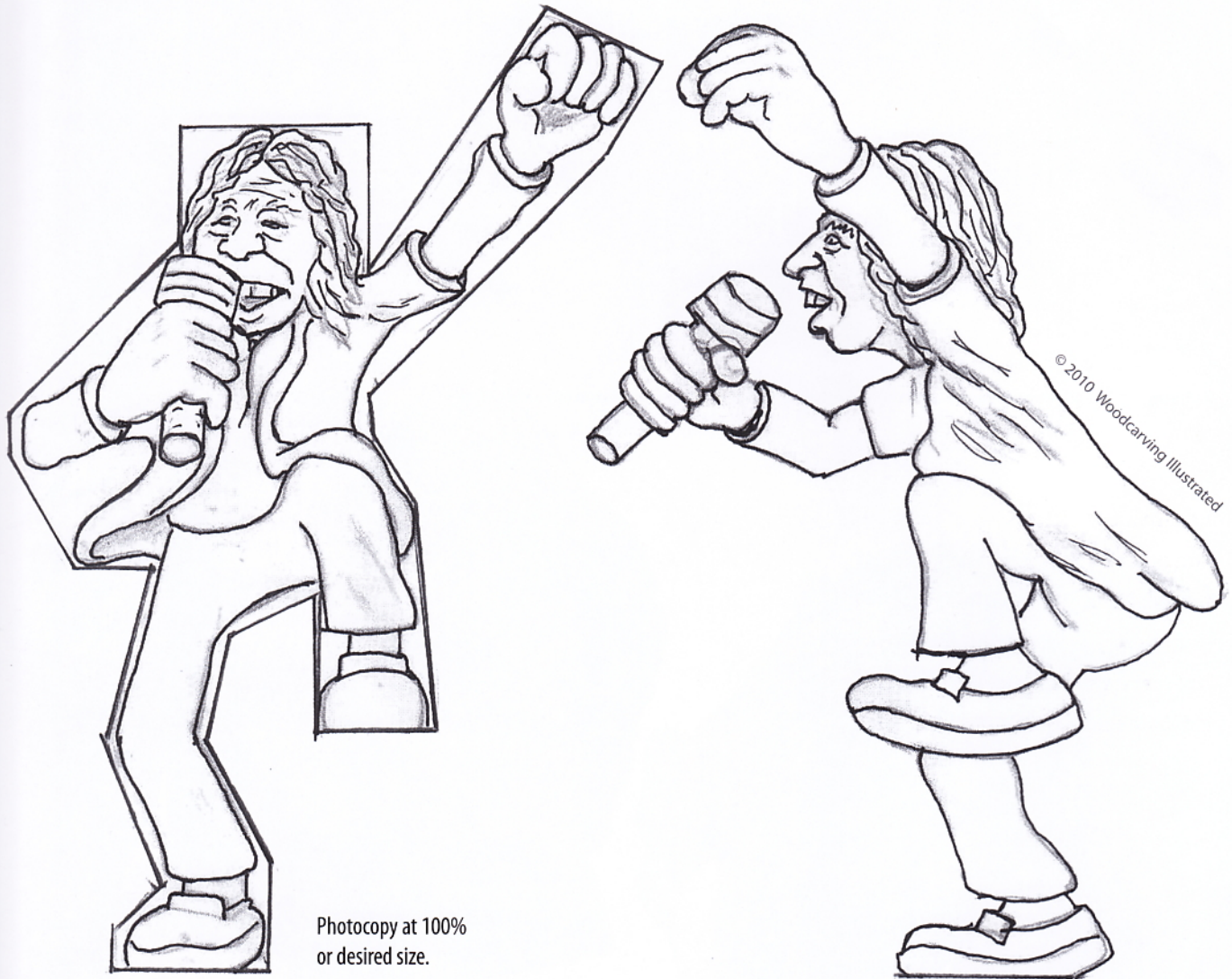
Tools & Materials

Materials:

- 5" x 5" x 7" basswood or wood and size of choice
- Acrylic paints
- Finish of choice

Tools:

- Carving knife, detail knife, or knife of choice
- Gouges and of choice
- Paintbrushes and applicators of choice for paint and finish





CARICATURE ANIMALS

The animal projects featured in this section may not be what you typically envision when you think caricature, but they are unique and fun caricature pieces. Perhaps they'll even inspire you to create your own animals.

Rolling Caricature Animals,
by Desiree Hajny, page 131.

LAUGHING BEAR

BY JIM VILLARS

When I started getting requests for handcarved bears, I carved them using models and patterns. Those first attempts were so bad that the fireplace rejected them. I decided to create my own version, depicting a bear how I thought it should look. His silly attitude and scruffy fur make him a fun project to carve.

This bear has lots of personality, and with a little imagination, you can create numerous variations. If you paint him white, he becomes a polar bear. Paint him black, and he's a black bear. It is also easy to switch him up a bit by changing his pose. While my bear turns at the hips, you can also turn his head. It's simple to carve the different poses if you keep track of the spine and use that as your centerline. If you change the shape of his eyes, making them oval, egg shaped, or square instead of round, his whole attitude changes. You can even carve a holiday bear by adding a Santa hat for a festive, seasonal touch.

This fellow can be carved from nearly any wood; I suggest basswood, aspen, or sugar pine. Always use a carving glove for safety. A glove was omitted for this article for photographic purposes only.



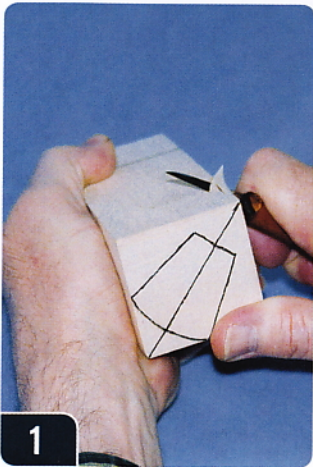
Tools & Materials

Materials:

- 2" x 2" x 4½" basswood or wood of choice
- Black paint
- Flesh-colored paint
- Mixture of 50% dark Briwax and 50% light Briwax
- Mineral spirits (to clean up Briwax)
- Assorted paintbrushes
- Finishing rags
- Shoe-buffing brush

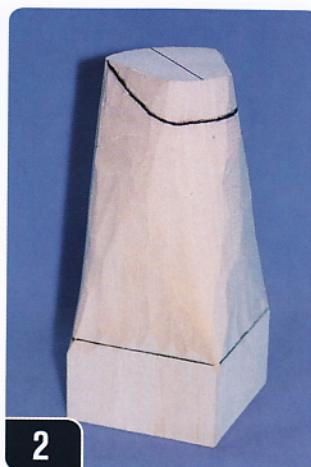
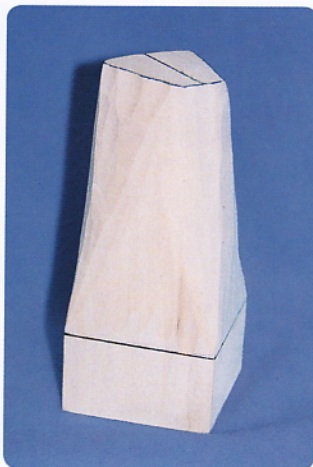
Tools:

- Carving knife of choice
- #9 gouges: 13mm, 7mm, and 2mm
- #5 gouge: 7mm
- V-tools: 6mm, 4mm



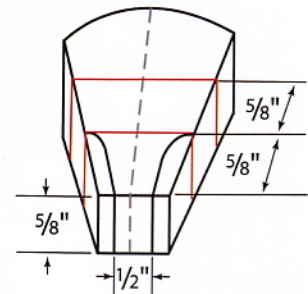
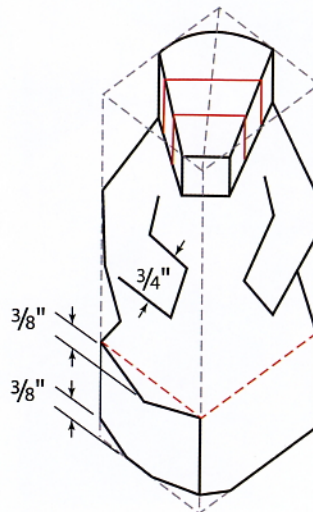
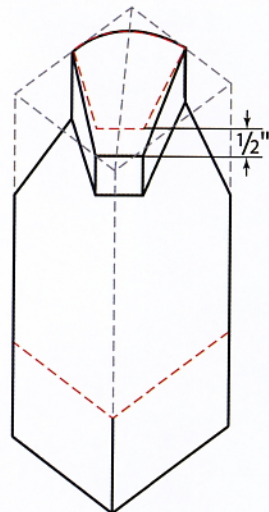
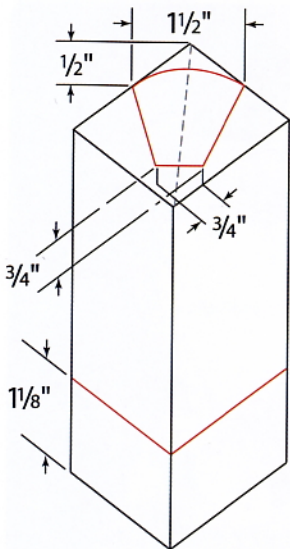
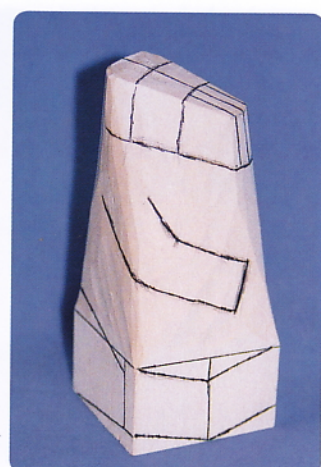
1

Draw in the major landmarks. Sketch in the top of the head and a line for the feet about $1\frac{1}{8}$ " up from the bottom. Use the pattern as a guide. Then, use a knife to taper from the feet line to the lines marked on the top of the head.

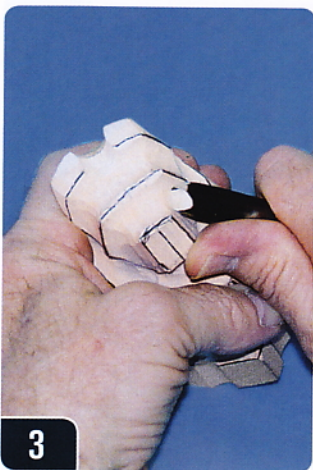


2

Carve the slope for the top of the head. Sketch in the angle and carve the section to shape. Then, sketch on the major landmarks—the lines for the head, arms, feet, legs, and tail.

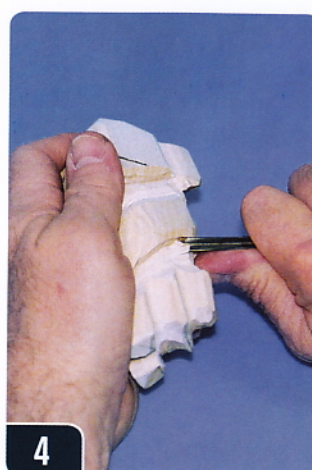


Uses these diagrams for steps 1 and 2, to rough out the carving



3

Rough out the elements. Use a 13mm #9 gouge to relieve the areas around the head, arms, feet, legs, and tail. Relieve the area under the feet with the same tool.



4

Define the arms, feet, legs, and tail. Deepen the lines you just carved with a 6mm V-tool. Redraw your reference lines as necessary. Then, draw in the curved spine.





5

Clean up the head. Use a 2mm #9 gouge and a 7mm #5 gouge to clean up the areas in front of the ears, eyes, top of the head, and the nose.



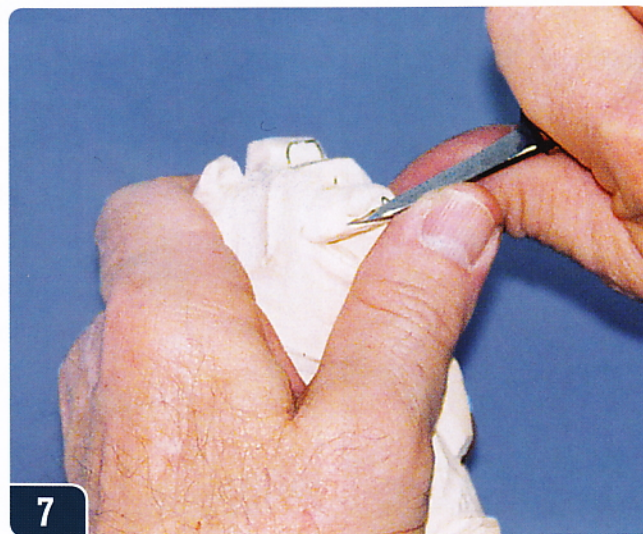
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Draw in the ears, eyes, nose, and open mouth. Carve the ears to shape and relieve the inside with a 7mm #9 gouge.



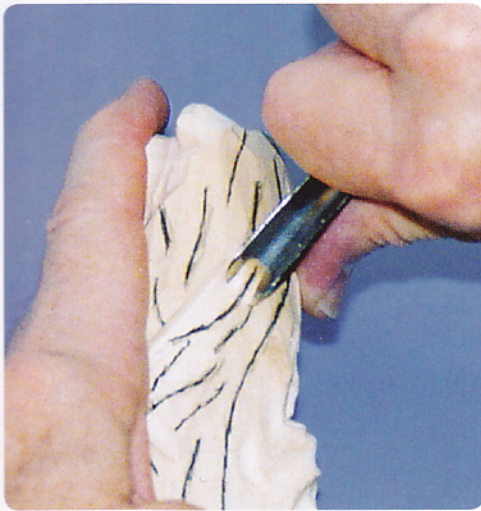
7

Carve the eyes. Twist a 2mm #9 gouge in a circle to remove a small plug for the eyes. Relieve the area under the nose on both sides. Use a 2mm #9 gouge and a knife.



8

Carve the open mouth. Use a knife to make incremental cuts until you achieve the proper opening. Then, outline his tongue with a 4mm V-tool.



9

Draw in the major locks of hair. Carve in these locks with a 13mm #9 gouge. Then, use a 7mm #9 gouge to define the locks and blend them together.



10

Finish the bear. Paint the inside base of the ears, the eyes, nose, claws, and foot pads black. Paint the tongue a flesh color. Then, apply a mixture of 50% light and 50% dark Briwax with an old, stiff paintbrush. Wipe the wax off with a rag. Buff it with a shoe brush. Note: You may need to melt the Briwax before mixing.



LEFT



FRONT



RIGHT



BACK



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Photocopy at 100% or desired size.

ROLLING CARICATURE ANIMALS



BY DESIREE HAJNY

These lovable critters are a great way to introduce others to carving. They make great conversation starters. People can't resist picking them up once they see them rolling down the table. They're surprisingly easy to carve, and after you get a feel for the technique, you'll be able to create a whole herd in no time.

I got my inspiration for these designs in 1987. I was teaching a woodcarving seminar in Anchorage, Alaska. One of the students brought in a small bear carved so that when you put it on a flat surface and nudged it from behind, it would roll over and land face up. I thought it was an interesting idea and developed a number of carved animals that would do the same thing. I hope you enjoy this project as much as I did!

Tools & Materials

Materials:

- 2" x 3" x 3½" basswood
- Acrylic paint: black, white, and red
- Paintbrushes of choice

Tools:

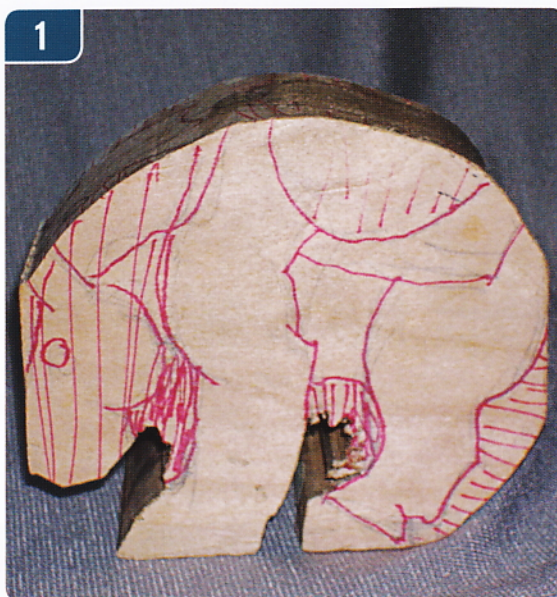
- 13mm #5 fishtail gouge
- 22mm #5 gouge
- 6mm #11 veiner
- 10mm 45° V-tool
- Detail knife
- Woodburner with fine tip (optional)

PAINTING NOTES

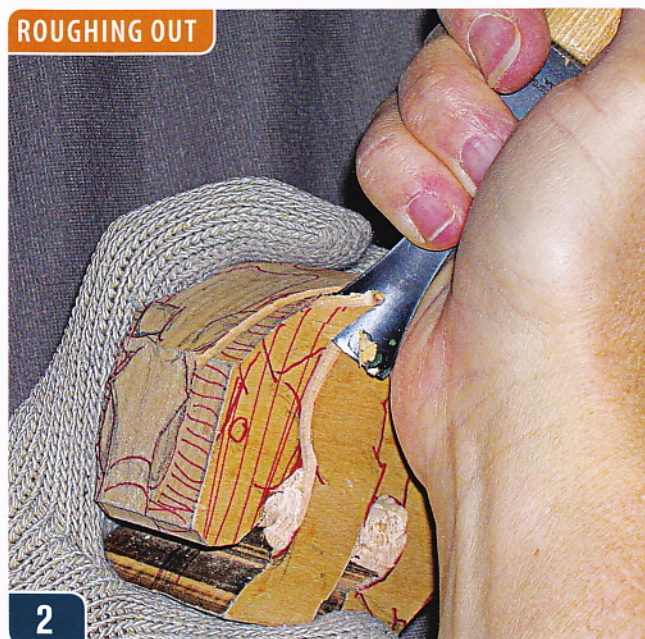
I paint the horse using three colors: black and white for the horse and red for the saddle. Given that there are so many different colors of horses, nearly any color combination will work. I use washes of color, which I get by diluting acrylic paint with water to the consistency of skim milk. That way, I can control the build up of color but still see the grain.



Cut out the side view. Transfer the side view pattern to the blank. Then, cut the side view with a band saw or coping saw. Transfer the top and bottom view patterns to the blank. Mark the areas to be removed.



ROUGHING OUT



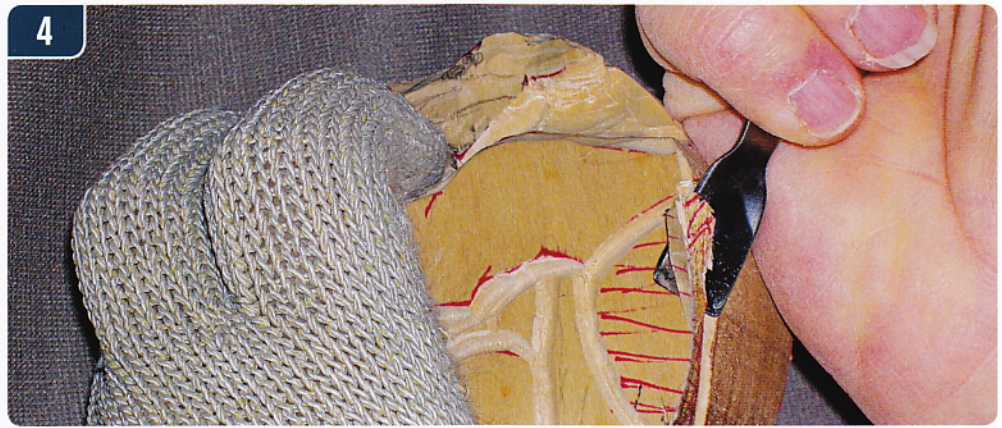
Begin rough shaping the piece. Remove the marked areas with a 13mm #5 fishtail gouge. Then, draw in the saddle details and mark the parts to be removed. Work on both sides for a symmetrical result.



Outline the details. Draw in any detail lines that have been carved off, using the pattern for reference. Follow the sketched lines to outline the details with a 10mm 45° V-tool.

Continue shaping the horse.

Relieve the saddle and neck areas up to the V cuts. Use a fishtail gouge to continue roughing out the horse. Redraw your reference lines as often as necessary.



5 **Separate and shape the legs and hooves.** Sketch on the bottom hoof details. Use a 6mm #11 veiner to separate the legs.



6 **Rough out the face. Mark the bridle details.** Cut off the corners of the nostrils with a detail knife and cut along the bridle lines with a V-tool.



7 **Shape the saddle area.** Cut up to the saddle, using a 22mm #5 gouge. Round and shape the area evenly on both sides.



8 **Draw in the eyes and mouth.** Make a V-cut along the top portion of the eyeball and along the mouth line. Make a stop cut along the bottom part of the eye with a detail knife. Then, round the eye with a detail knife.



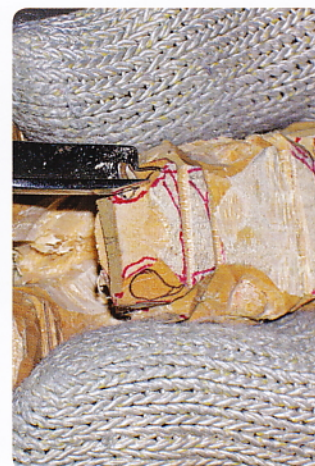
9

Undercut the facial details. Use a 13mm #5 fishtail gouge to undercut the eyeball in the eye socket and the bridle.



10

Shape the nose. Draw on the nose details. Undercut the bridle with a fishtail gouge and carve in the nostrils with a V-tool.



11

Round and shape the shoulders. Use a 22mm #5 gouge and work on both sides to achieve a symmetrical appearance. Add the blanket details. Draw the blanket on. Then, define those lines with a V-tool.



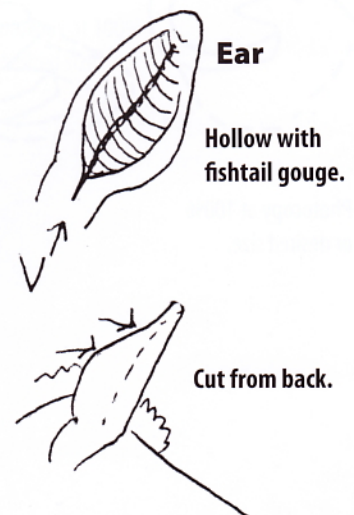
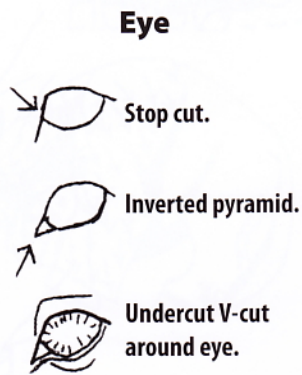
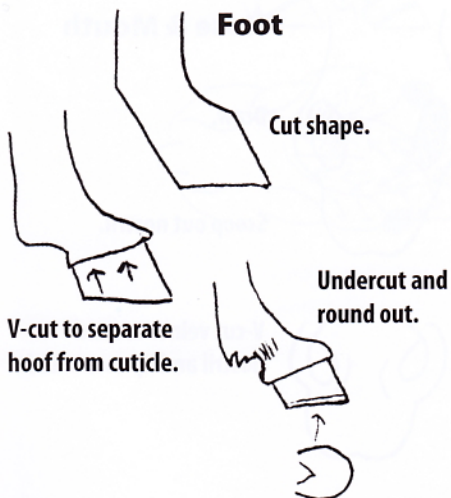
12

Add texture to the mane and tail. Draw the texture details in. Then, use a V-tool to add the texture. Detail the bottom of the hooves. Draw in the details and cut them with a V-tool. Examine the horse from different angles and touch up any necessary areas.

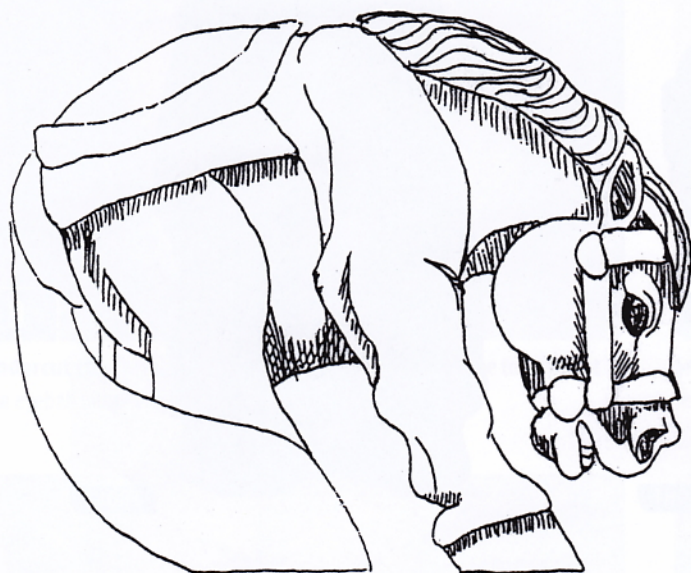


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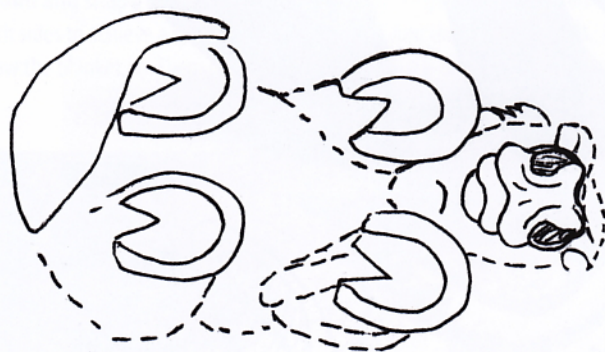
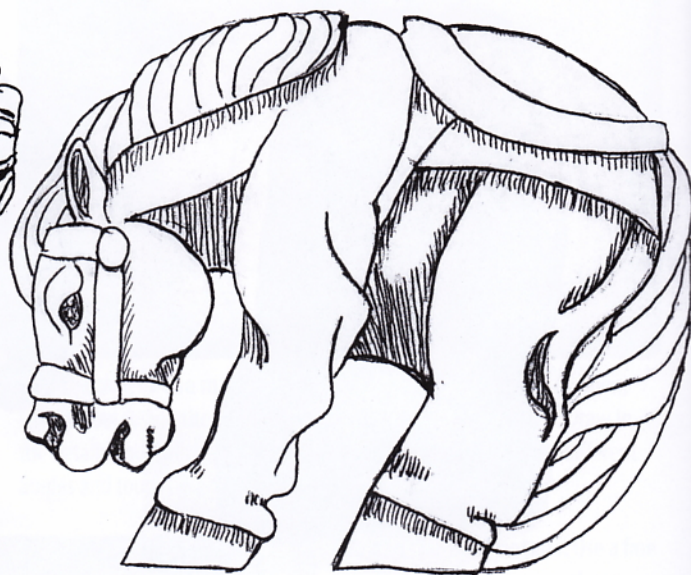
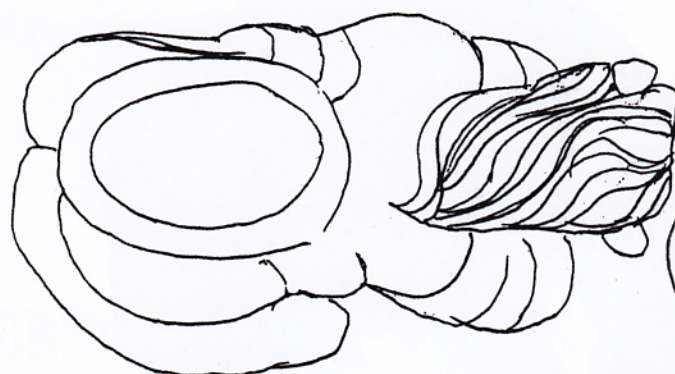
Burn in the final details. Use a fine woodburning tip to burn in the eye and outline the bridle.



Pony Pattern



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Photocopy at 100%
or desired size.

Nose & Mouth



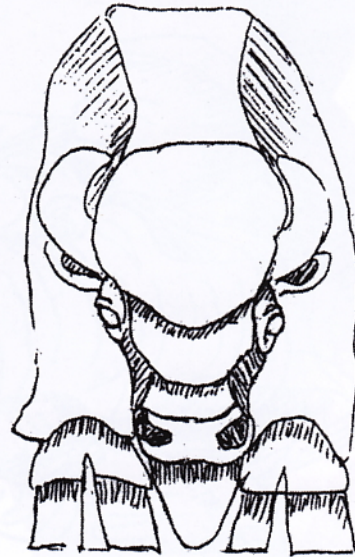
Draw.

Scoop out nostril.

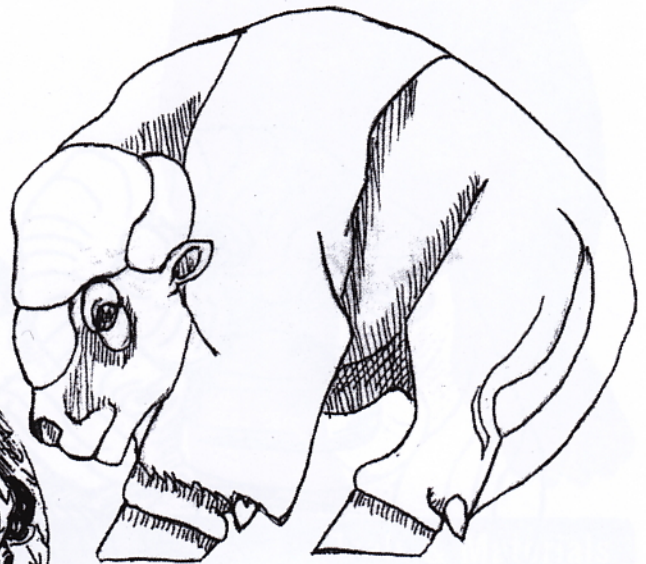


V-cut veiner around
nostril and lip as marked

Bison Pattern



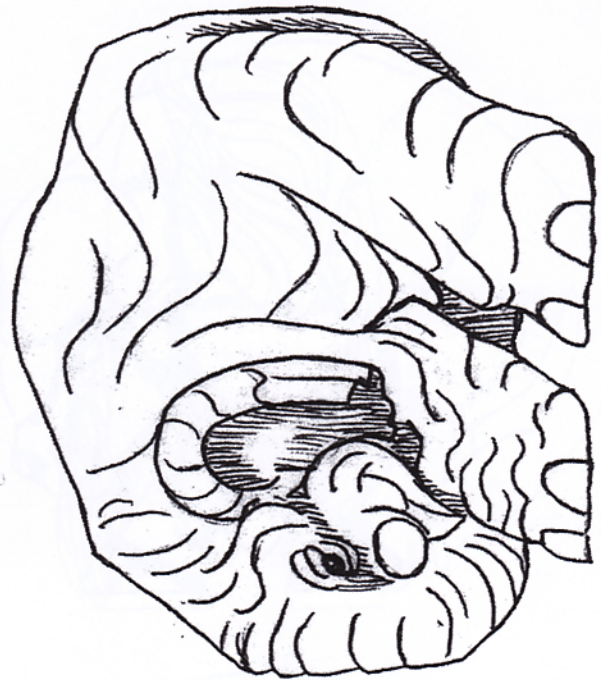
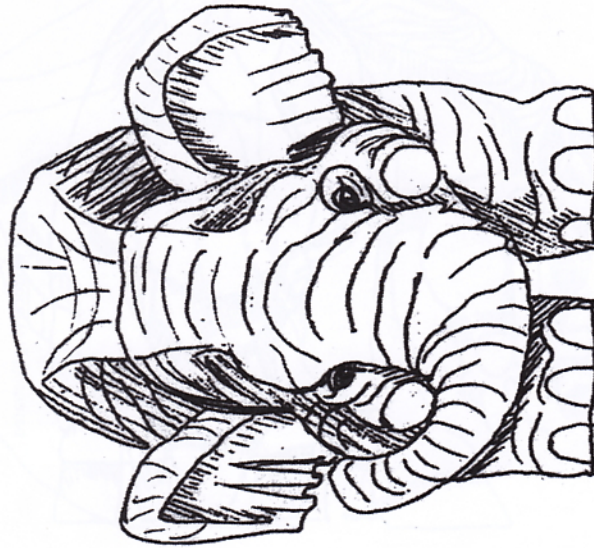
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Elephant Pattern



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CATCH AND RELEASE?

BY GARY FENTON

This carving was originally created as a scale model for a larger piece to be carved in a tree trunk. The combination of realistic and caricature elements lends instant appeal to the carving.

Catch and Release? is a fitting tribute to the opening day of fishing season and serves as a testament to the one that got away. It's also a great way to develop skills on texturing carvings with just a few tools. After the carving is roughed out, the detailing and texturing are done with only three tools.

The maple tree in front of our house was more than 50% dead according to the man doing the tree-trimming for the city, so he didn't trim it at all. He said the city would have it cut down. Because the tree was growing between the sidewalk and the street, it was on city property, and they could cut it down without permission from the homeowner. I thought it would be good to have a tree sculpture in the front of my home, so I called the city forester to get permission to carve it instead of cutting it down. She indicated that she would come out to look at the tree in a few days and talk about it.

The first idea that came to my mind for the tree carving was a bear holding a fish. The trunk was large enough for a small bear, and the main branch was just right for a large fish. I carved this model to have something to show the city forester when she came.



Tools & Materials

Materials:

- 3½" x 3½" x 7" basswood
- Clear gloss wood finish
- Oil paints: brown, Chinese white, yellow ochre, viridian green, and scarlet red.
- Acrylic paint: white and black

Tools:

- #8 20mm gouge
- #9 10mm gouge
- 60° V-tool
- #6 10mm gouge
- #6 3mm gouge
- Small V-tool of choice
- Carving knife of choice
- Band saw (optional)

Step 1: Cut out the blank. I use a band saw with a ¼"-wide blade and 6 teeth-per-inch. Cut out the front view. Then, use either masking tape or hot-melt glue to re-attach the cut-off pieces in order to cut out the side view. I leave the wood between the legs intact initially so that I can put a carver's screw into it. This will hold the wood securely to the bench during the roughing-out stage.

Step 2: Round and rough out the piece. I use a #8 20mm gouge, a #6 10mm gouge, a #9 10mm gouge, a carving knife, and a 60° V-tool. Don't hesitate to remove the wood quickly.

Step 3: Cut out the material from between the bear's legs. I use the band saw.

Step 4: Finish rounding the legs. I use a #6 10mm gouge.

Step 5: Carve in the fur. I use a #6 3mm palm gouge for the fur on the body. For the finer fur on the head, I use a small V-tool.

Step 6: Cut in claws. Because this is a caricature, use the knife to give the suggestion of claws.

Step 7: Detail the fish. Leave the fish smooth, but use a small V-tool to carve in the fins, gills, and mouth.

Step 8: Carve in the eyes. Use the carving knife. Bear eyes are smaller proportionately than human eyes, and they are closer to the bridge of the nose.

PAINTING NOTES

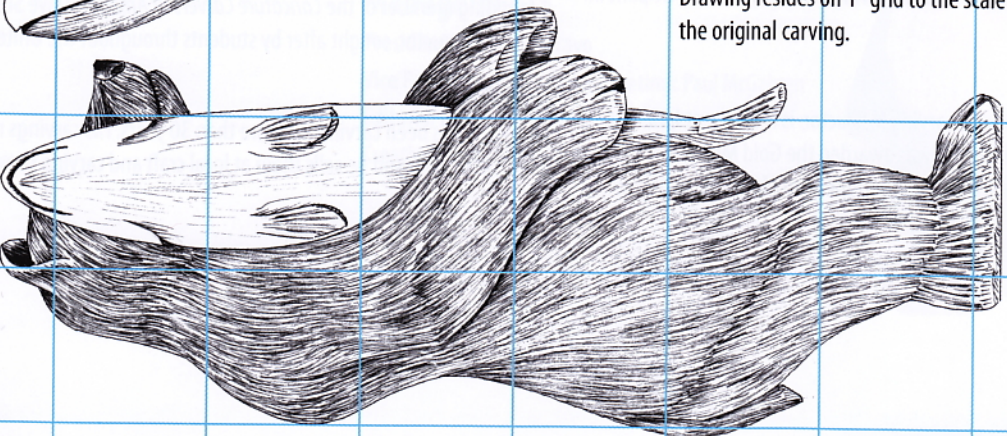
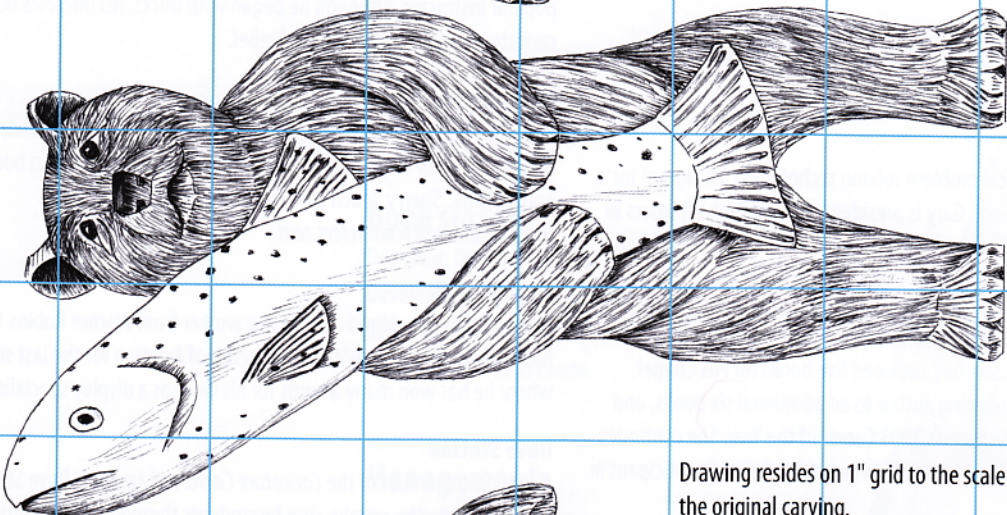
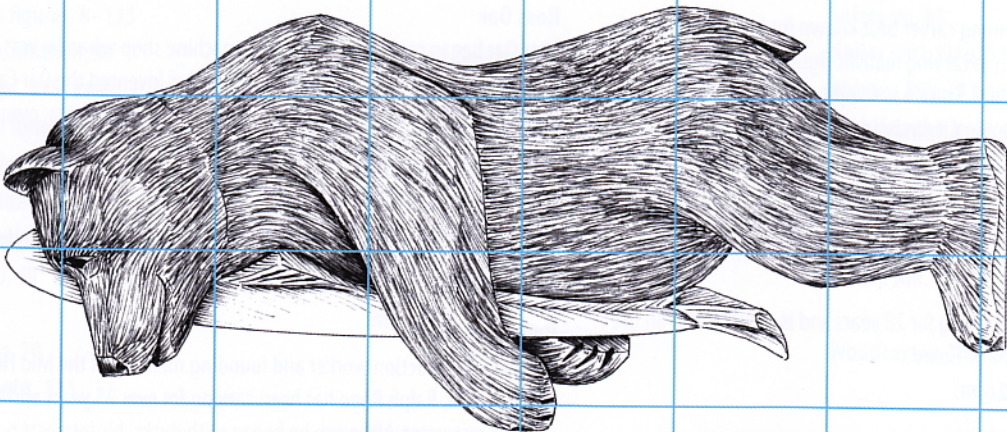
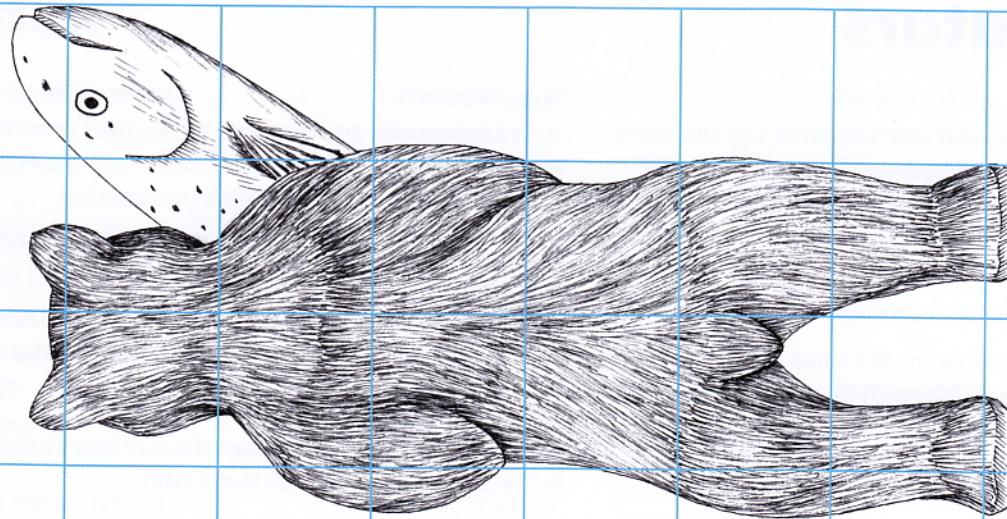
Most of my carvings are finished using acrylic paint thinned with water. Start by covering the entire carving with a coat of wood finish. While it is still wet, add additional coats of tinted wood finish. Use waxed paper for a palette. Put a small dab of brown oil color on the waxed paper. Put about a teaspoon of wood finish on the waxed paper, and then use your brush to mix the oil colors into the wood finish until it is the shade you want. With this method you can keep adding coats until the color is just right. Even after it dries, you can add more coats with a darker tint if you wish.

For the fish, I mix Chinese white with yellow ochre for the belly. Viridian green was toned down with the Chinese white for the top part of the fish. A very light streak of scarlet red was used for the lateral line on the side.

Use acrylic paint straight out of the bottle for the whites of the bear eyes and fish eyes, and use undiluted black for the pupils of the eyes, the nose of the bear, and for the spots on the fish. Aim the bear's eyes up and to the right to give him a look of innocence. If you mount the carving to a base, you can then add a small sign with the caption "What do you mean 'Catch and Release?'"



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Drawing resides on 1" grid to the scale of the original carving.